The Ten Reasons Koch Won, by Ken Lerer

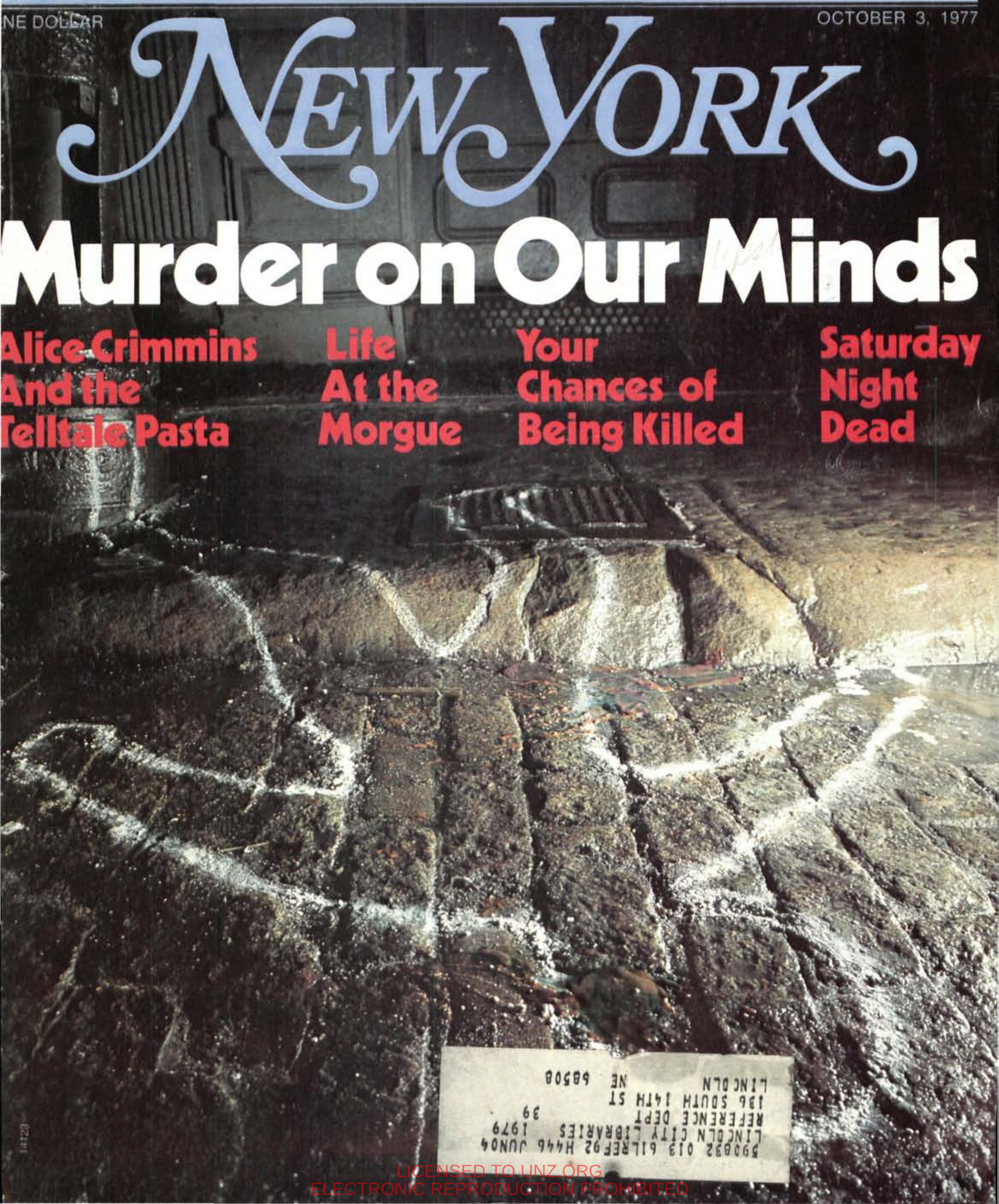
Dorfman: Bank of America's $1-Billion Bet

Regine's Unpredictable Kitchen, by Gael Greene

NE DOLLAR

OCTOBER 3, 1977

NEW YORK



Murder on Our Minds

Alice Crimmins And the Telltale Pasta

Life At the Morgue

Your Chances of Being Killed

Saturday Night Dead

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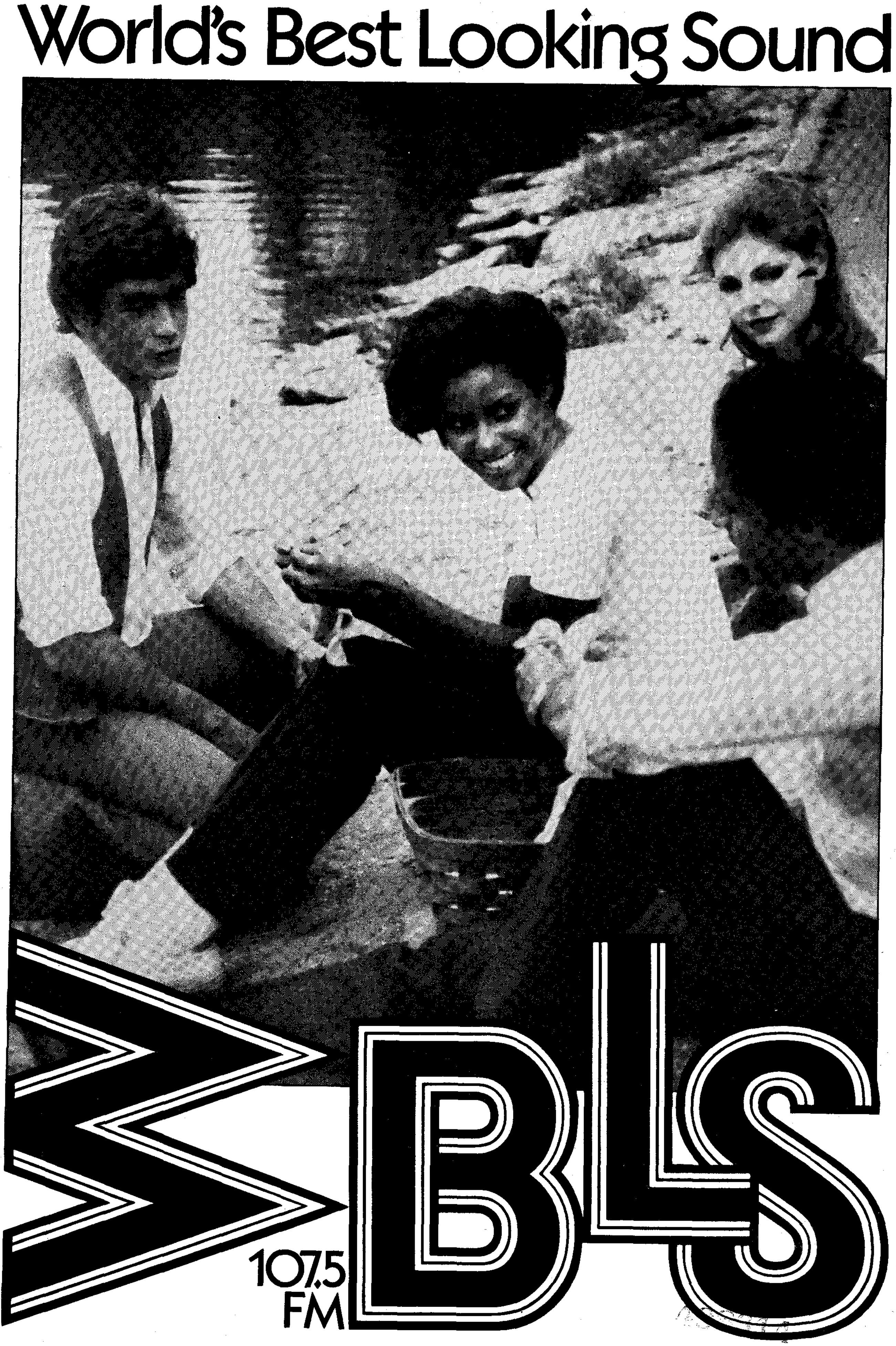
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VOL. 10 NO. 40

CONTENTS

OCTOBER 3, 1977

Special Section: Murder on Our Minds

Page 27
Introduction
By Alden Whitman
Murder is on the decline in New York. According to Alden Whitman, who was the *Times*'s chief obit writer, it also lacks class. Read all about it.

Page 28
Sudden Vacancies
By Norris Randolph
An illustrated guide to eight grisly murder sites all over town, from Allen Street to Riverside Drive. The buildings still stand, the memories linger on.

Page 30
Saturday Night Dead
Text and photographs by Herb Goro
On Saturday, September 17, camera-packing Goro followed the cops to the sites of the three murders committed that night. It could have been worse.

Page 32
Life at the Morgue
By Frederick A. Geib
In which a sociology professor from Colby College spends a grim month observing some people's autopsies and other people's woe.

Page 36
Terminal Cases
A meditation by John D. MacDonald
Travis McGee's friend wasn't murdered, just killed by two kids in a stolen car. McGee and Meyer come to bury and praise him, and wonder why.

Page 38
How a Dish of Manicotti Convicted Alice Crimmins
By Milton Helpern, M.D., with Bernard Knight, M.D.
The autopsy of Missy Crimmins revealed she had eaten before being strangled. This contradicted Alice's tale. She changed her story—too late.

Page 43
What's Free in October
By Leonore Fleischer
Freebies for pre-Halloween fun and edification.

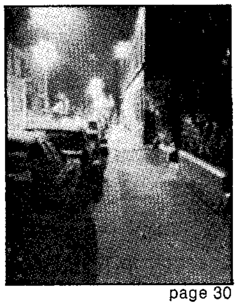
Page 44
October City Life-Guide
By Ruth Gilbert
Events to keep your October festive.

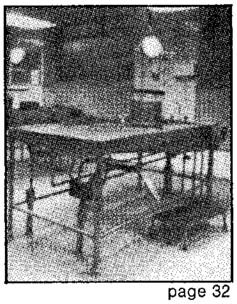
Page 51
Ten Reasons Koch Won
By Ken Lerer
The little-known congressman did some things right. The rest of the pack did a lot of things wrong.

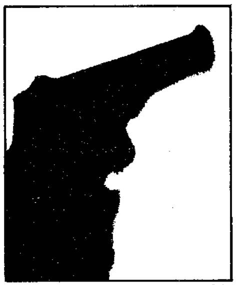
DEPARTMENTS

Page 8
The Capitol Letter:
The Unraveling of the Carter Presidency
By Doug Ireland
Lance is gone, but the president's troubles go much deeper. Some doubt Carter will last a second term.

page 28


page 30


page 32


page 36

page 38

Page 12
The Bottom Line: Betting on the Market—
A Billion-Dollar Splurge
By Dan Dorfman
In one of the biggest, boldest bets of the year, Bank of America could pour $1 billion into the stock market in the next three to six months.

Page 60
The Insatiable Critic: Feeding the Night Crawler
By Gael Greene
Ms. Greene leaves Regine's dance floor long enough to consider the food.

Page 65
Home Furnishings: The Classy Customized Co-op
By Suzanne Slesin
Architect Christopher Owen combines classical design with a few offbeat touches.

Page 68
Art: Alex Katz's Sign of the Times
By Thomas B. Hess
Alex Katz's enormous billboard is the latest jewel in the diadem of Times Square.

Page 71
Movies: Caste of Characters
By Molly Haskell
Short Eyes and *Behind Closed Doors* are oddly alike: Both are prison dramas—of a sort.

Page 74
Music: The Passing of Giants
By Alan Rich
Maria Callas has slipped away, and so has Leopold Stokowski—two of music's great originals.

Page 78
Theater: Dim Quixote
By John Simon
Man of La Mancha is back to wring tears from the mush-minded by murdering a literary classic.

Page 92
American Journal: The Crank-Call Caper
By Thomas Hauser
Putting an end to annoying phone calls, as Mr. Hauser discovered, is no easy task.

MISCELLANY

Page 5: **Letters**; page 6: **New York Intelligencer**
Page 15: **In and Around Town**
Page 58: **Best Bets**, *by Ellen Stern*
Page 80: **New York Classified**
Page 86: **Town & Country Properties**
Page 90: **London Sunday Times Crossword**
Page 91: **Sales & Bargains**, *by Leonore Fleischer*

Cover: *Photographed by Neal Slavin.*

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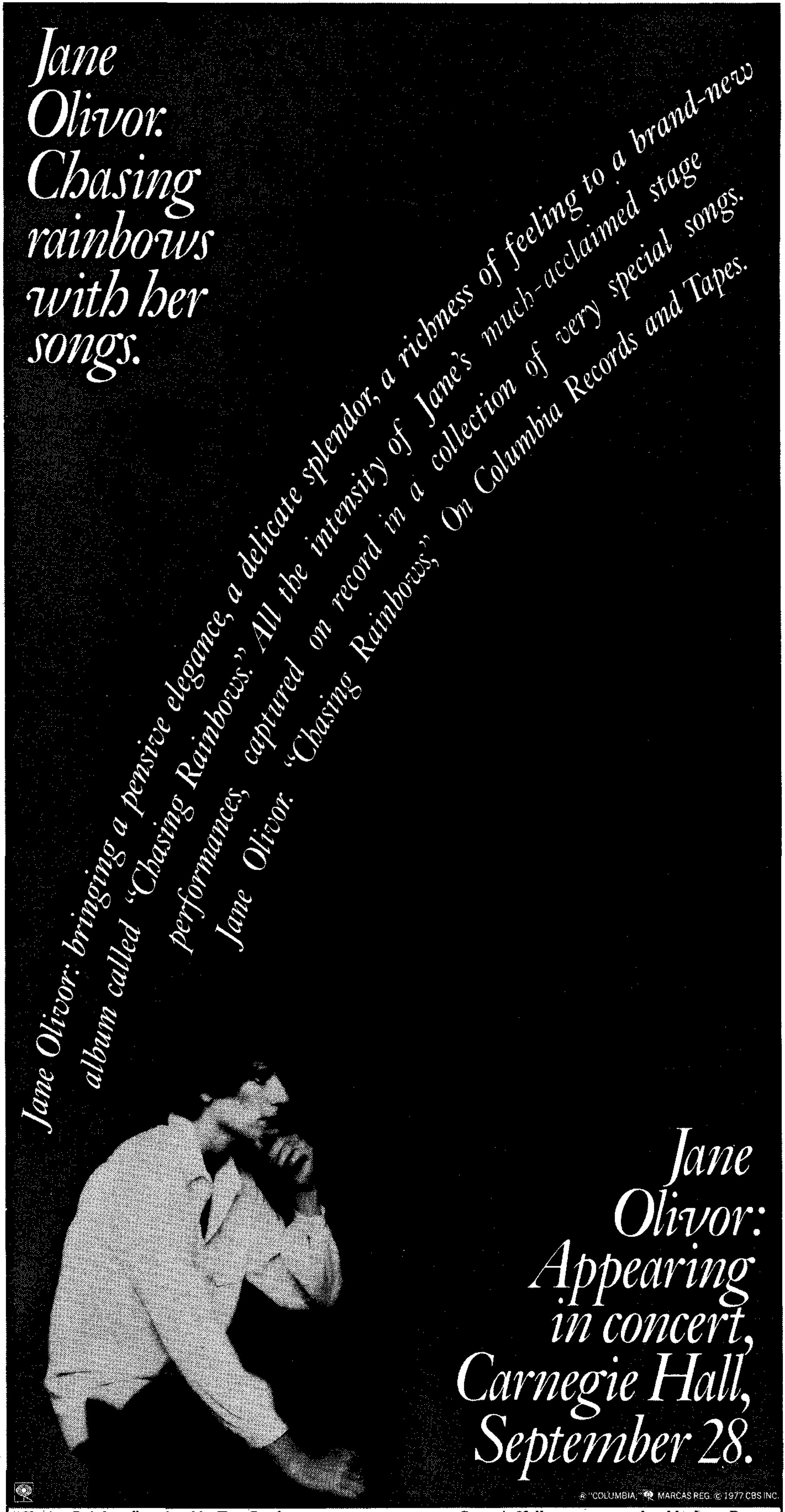
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LETTERS

The Fangs of the Dove

More applause for Jessica Mitford and her great investigative reporting ["The Dove Strikes Back: A Morality Play in Five Acts," September 19]. It is about time someone exposed the Sign of the Dove and pointed out that, surface appearance to the contrary, the bird is basically carrier pigeon.

James H. Montgomery
Manhattan

Morgan Guarantee

Terrific article on the Giants and Jets by Allie Sherman ["Hello, Allie: Sherman Previews the Giants and Jets," September 12]. I haven't read such hedging since J. P. Morgan, when asked what he thought the stock market would do, replied: "It'll fluctuate."

Peter Heumann
Roselle, N.J.

Chic Shot

Regarding the article "Legal Chic" of September 19, 1977, to be a secretary is not a shameful or dishonorable position as Priscilla Tucker hints: Rather it has supported families, been the sole support of women *and* men, and even paid for college and professional degrees, including the education of some attorneys. And how, may I ask, could an attorney function without the aid of a secretary? Incidentally, not only can some secretaries afford Diane Von Furstenberg dresses but they can also afford to buy other name designers. Surprise, Ms. Tucker, secretaries also read *New York.*

Alice Caron
Manhattan

Taking It on the Shin

My first memorable encounter with Stanley Siegel ["Give Us a Kiss, Stanley," by Jonathan Reynolds, September 12] was during his short stay in Green Bay. I saw the man test on his own hairy shins for all to see the nation's two leading depilatories. They both worked, one better, one worse. The follicle of it all.

Charles J. Murphy
Superior, Wis.

The "Times" That Tries Men's Souls

I was intrigued to read Jack Iams's account of the 1976 *Times*/Cutty Sark Crossword Championship in your issue of August 22 ["The World's Most Infuriating Crossword Competition"]. The reason why I was not among the final winners was that I also came unstuck on the "ink-slinger." In my ignorance I did not know that the Latin name for cuttlefish is "sepia." Ah, the advantages of a classical education. By the way, the atmosphere at these championships is so tense that you don't get particularly fast times. The world mark for solving the *Times* crossword puzzle stands at three minutes 45 seconds. It's in the *Guinness Book of World Records.*

Roy Dean
Kent, England

The Whereabouts of the Bout

George Plimpton's new book, *Shadow Box,* sounds very interesting indeed ["The Writes of Fall," by Alice K. Turner, September 19], yet the redoubtable author-participant seems to have gone a bit off the track. You describe Plimpton showing Joe Frazier in "a moment of tragic and touching nobility" after his big fight with Ali in Africa. Alas, two of their confrontations took place at Madison Square Garden, and their last battle was in the Philippines.

Jeff Toobin
Manhattan

Editor's note: Mr. Toobin is right, but so is George Plimpton. In his original text Mr. Plimpton refers to the Ali-*Foreman* fight, which, indeed, took place in Zaire, Africa.

Double Trouble

The article on Citicorp's new building ["The Architectural Artifact," by Suzanne Stephens, September 19] is incorrect in at least one respect. The author states that "the architects installed New York's first double-deck elevator." This is not so. When the Cities Service Building was opened in the 1930s in downtown New York, the elevators were double-decked to serve alternate floors. I know it well, for I was a Wall Street runner at the time and used them almost daily. They were not needed and were discontinued soon after the building was opened, but at the time they were pronounced the first such elevators in the city.

Herman Herst Jr.
Boca Raton, Fla.

Editor's note: Inadvertently, a sentence crediting Hugh Stubbins and Associates, architects, with designing the Citicorp Center was dropped from Ms. Stephens's article.

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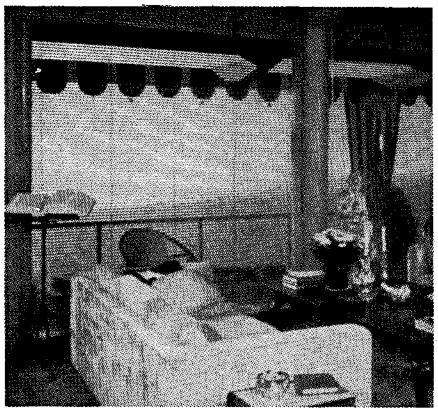

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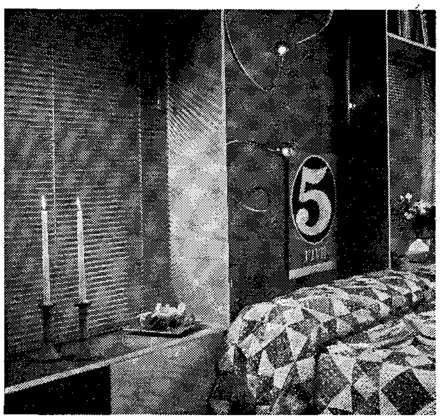

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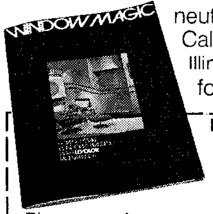

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Alexander's ad: Focus of lawsuit.

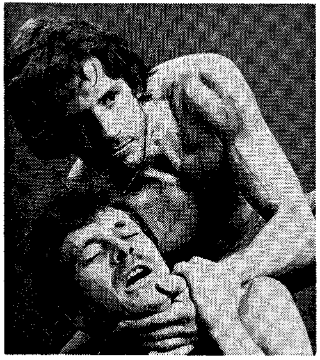
Lingerie ads have come a long way from the old Sears-catalog stance to the provocative poses of today's department-store ads. Take, for example, an Alexander's underwear ad, which *Oui* magazine thought was invitingly sexy.

Oui used the ad in the "Openers" section of the magazine, commenting: "Will the dark-haired girl on the right side of this lingerie ad from New York Alexander's please contact the editor of 'Openers.' As soon as possible. The life you save may be his. No fooling." The only contact was a lawsuit filed by fashion model Karen Rushmore. She claims the photo was used without her consent, for "its appeal to male sexual desires and fantasies." The model also charges *Oui*'s use of the photo caused "humiliation, exposure to public ridicule and gibes." Postscript: The picture already had run in Alexander's ads in New York City newspapers.

Stage Violence—For Big Bucks?

Off Broadway has been the home of more onstage violence than Broadway, and a new Off Broadway play called *Night Fever* is not going to reverse the score. The play is being promoted specifically for the onstage sex and violence, which include homosexual rape, lots of blood and gore, and explicit sex of all sorts. There is, ***mirabile dictu***, a plot: Six people from "the underbelly of society" meet while hitchhiking on a California highway. Says one insider: "Everything is so excessive, there's just no point to it." One possible point: money.

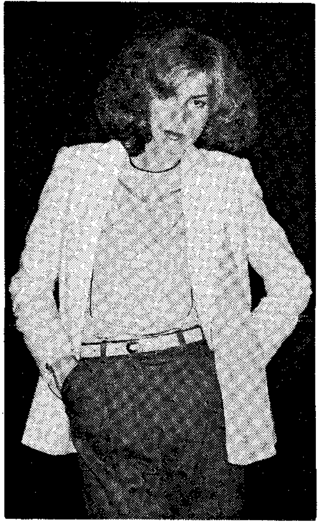
GERRY GOODSTEIN



Night Fever: *Much mayhem.*

Ultimate Chic: Just Ridiculous

ARMEN KACHATURIAN



Dimitri design: A $705 outfit.

Is this the end of Western civilization? Somebody has finally bastardized the T-shirt. Coty Award winner Piero Dimitri is coming out with a $225 crepe de Chine T-shirt. And to complement this extravagance, the outfit won't be complete without the $80 pair of blue jeans and the $400 winter-white cashmere blazer. Yes, this is the end of Western civilization.

Barbara Walters Puts in Her Two Cents' Worth

The October *Ladies' Home Journal* has an interview revealing the "plot" to get Barbara Walters, which involved "unconfident men, old-guard newsmen and men who aren't as successful as she is. . . ."

Walters, who's ending her first million-dollar year at ABC, charges that she got little "backup support" from the network, which, she claims, was "thin" in field producers, writers, correspondents; Harry Reasoner was so miserable "there were times when he would come down and barely say good evening . . . as if we were in two separate studios."

LHJ editor Lenore Hershey is sponsoring an "elegant" bash for Barbara this week. The two are old friends and Hershey says the party is merely to celebrate B.W.'s birthday and ABC anniversary. Our sources report, however, that the party is really being given to cheer Barbara up: It's been a tough year and a vote of confidence seemed like a good idea.

Harry Reasoner has declined an invitation: "He has a conflict."

Punk Rock: New Wave Washed Up in America?

Blondie: Album sales bomb.

Punk rock (or New Wave) is a hot international trend in pop music, and New York City's underground contribution—Blondie, starring blond bombshell Deborah Harry—has received rave reviews from critics all over the country. In spite of the hype, it's not being translated into ringing cash registers. In fact, the group has sold only 18,000 albums. Blondie attributes the low sales to poor merchandising and is negotiating a new record contract. However, one industry source offers another explanation: Punk rock had its genesis in Great Britain, where it's really big, and only when the English groups come over here on tour will it be popularized.

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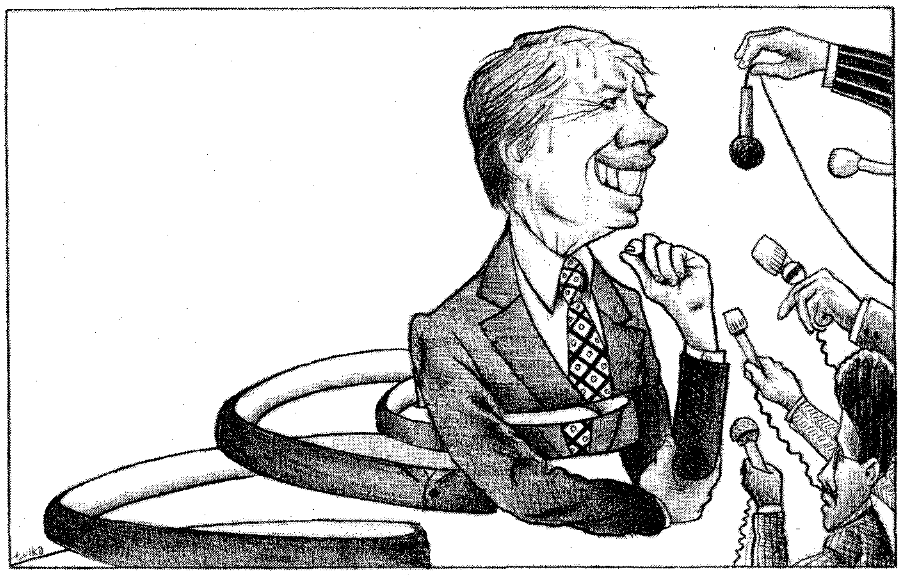
The Capitol Letter/Doug Ireland

THE UNRAVELING OF THE CARTER PRESIDENCY



His Brother's Keeper?

The brisk fall wind whipping through the White House porticoes blew Ted Kennedy's mop of Irish hair awry as he stepped from his car to lunch with a beleaguered, baggy-eyed Jimmy Carter. The sky over Washington was as darkly clouded as the president's face. Teddy Kennedy was literally going in the front door last Wednesday as Bert Lance was quietly stealing out the back. Those who remembered campaigner Carter's snarling remark that "I don't have to kiss Teddy Kennedy's ass to get to the White House" were wondering if the president now had to do so to keep his Oval Office.

Lance is gone, at long last. But his leaving raises more questions than it answers. The man whom President Carter proclaimed his "brother" at last week's press conference is now under investigation by no fewer than *six* federal agencies: the IRS, the SEC, the Federal Deposit Insurance Corporation, the Federal Election Commission, the Office of the Comptroller of the Currency, and the Justice Department. Bert's troubles are just beginning.

But now, Jody Powell and Hamilton Jordan have fessed up to the fact that they had in their possession nine months ago a report describing banker Lance's cavalier use of his depositors' moneys to the tune of $450,000 in overdrafts. The painfully obvious, lingering question: What did the president himself know, and when did he know it?

If Bert's three-day telethon for sympathy in front of the tongue-tied Ribicoff committee proved that senators don't know how to ask questions, certainly the Washington press corps's tender treatment of the grim Jimmy Carter who faced them last week proves that most of our Washington reporters can't either. The Washington press corps seems unable to make the leap of disbelief in Carter. Except for two nice tries by *Time*'s Stan Cloud and the *Times*'s Charlie Mohr, all that the reporters at last week's press conference could manage to do was to supply Carter with the chance to make long, irrelevant, and rambling speeches—speeches filled with those nice little self-deprecatory remarks that are Carter's special substitute for facts when anyone suggests the president himself might be in trouble.

Carter's courting of Kennedy is but the latest in a series of moves to shore up the crumbling relationship between the White House and Congress. There were few pals on the Hill, just those high presidential ratings in the polls, to keep the Ribicoff committee at bay. The sniveling senators muzzled their counsel and sat on their staffs. In a key, closed-door, seven-to-six vote, the committee's Democratic majority decided not to conduct a full field investigation of Lance prior to the hearings of September 15 to 17. The Senate staffers had only one week in which to prepare their unenthusiastic bosses to rebut Lance. Just as Nixon picked the six crises that made him look good, Clark Clifford chose for Lance the nine weakest charges to refute. Lance and Clifford, not the senators, wrote the script.

With Ribicoff defecting *in camera* to the Republicans, the key vote was provided by Missouri's Republican Senator Jack Danforth. Episcopalian Danforth is so proud of his eagle-scout moral rectitude that his curious decision to limit the inquiry was a surprise. It must be his gesture of ruling-class solidarity with a badgered banker—Danforth, heir to the Ralston-Purina fortune, is a genuine checkerboard square.

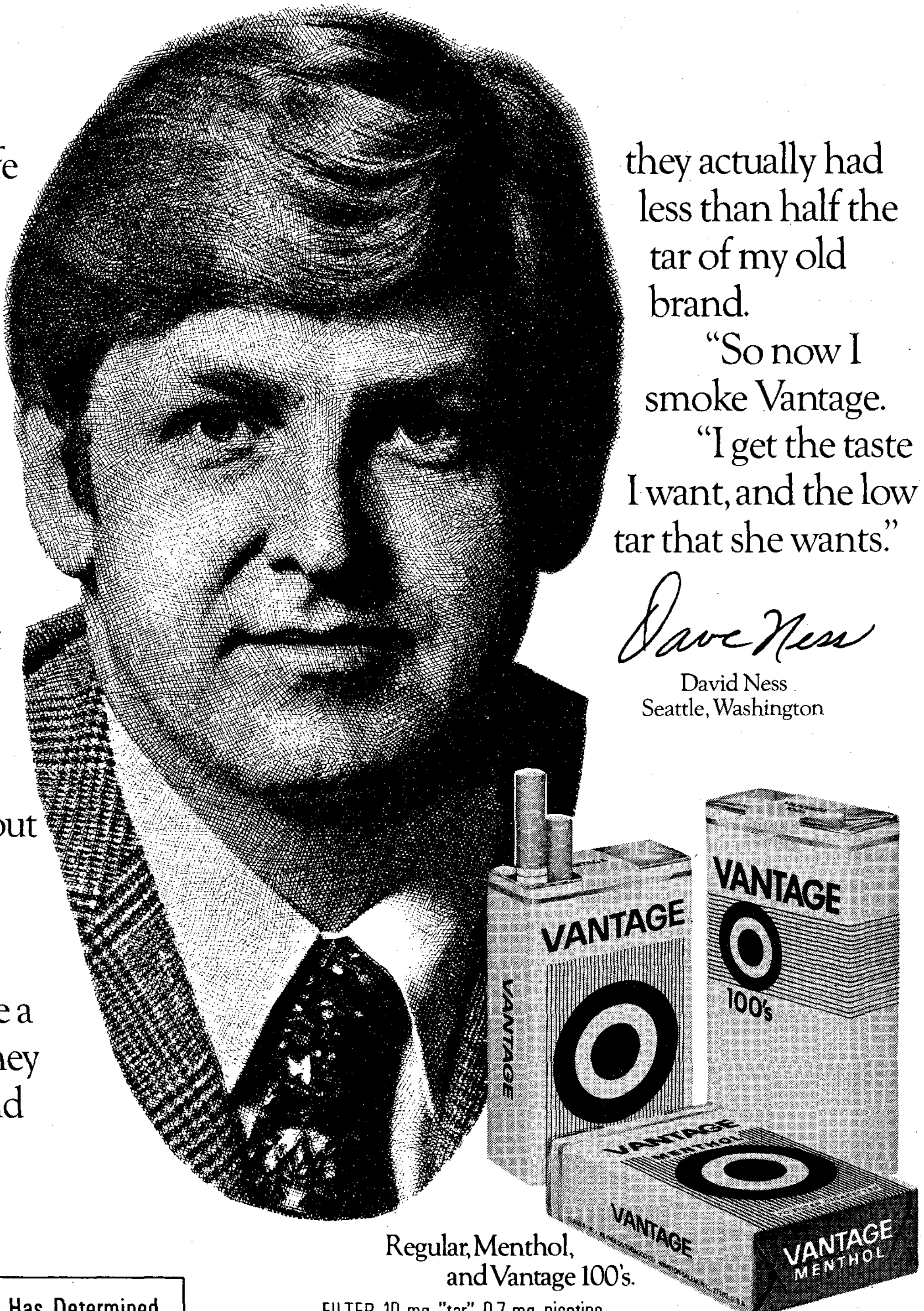
"None of the senators—Republican or Democrat—were ready to find out more than they had to," said one disgusted staff member, "and Lance made them all look like fools." Bert's biggest defenders were hardly virgins themselves: Sam Nunn, the Georgia senator who benefited from the largess of the same good ol' boys who bankrolled Lance's and Carter's campaigns; Tennessee's Jim Sasser, whose campaign got a hefty loan from the same banking Butcher brothers who helped bail out Lance; and poor Tom Eagleton, whose desperately petulant sycophancy suggested that perhaps Jody Powell had updated the senator's file.

The most immediate casualty of the Lance debacle may be President Carter's Panama Canal treaty: With only 37 votes needed to prevent its ratification, Russell Hemenway, the dapper director of the National Committee for an Effective Congress, estimates there are now already 31 votes solidly committed against the treaty.

The coolness toward Carter on Capitol Hill has never been more pronounced. For the last six weeks, the senior White House political staff has been totally preoccupied with Lance's problems and the crisis they posed for Carter; the massive agitprop campaign designed with the help of pollster Pat Caddell to shift now evenly divided public sentiment toward the treaty has been dangerously stalled by the Lance mess. The hunkering down of the president's young advisers—Jordan, Powell, and Eizenstat—has only exacerbated the White House's inability to win friends and influence senators.

It is now clear to Congress that the White House is not working well. For

Illustrated by Rick Tulka



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Dave Ness

David Ness
Seattle, Washington

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all Carter's brave campaign talk about management, there has been little successful managing of anything the first 249 days of this once promising administration. And the result is the gradual breaking up of the normal Democratic constituency.

It began with Congress: Carter brought up from Georgia one Frank Moore, his Atlanta legislative liaison, who is now chief of congressional relations at the White House. Moore treated Congress as if it were the Georgia legislature. His inept, often rude handling of senior legislators made many enemies of potential friends.

Neither Moore nor the other Carterites touched enough bases in the first months, preferring instead to try to "handle" Congress through a few key people. Belatedly realizing Moore's naïveté and lack of sophistication, Jordan has brought in to bolster him some old Hill hands: Bob Thomson, a former Democratic senatorial campaign aide, and Bill Cable, former chief of staff of the House administration committee. With the White House having the single largest lobby on the Hill, Carter now badly needs all the help and expertise these veterans can give him.

Carter's problem with Congress is no longer incompetence. It is ideology. Those Watergate babies who now dominate the House are far more liberal than Carter: Lance's social views upset them as much as his unethical conduct. After all, when Alaska's Republican Senator Ted Stevens searched his vacant mind for something nice to say about Lance, all he could think of was to call him "a breath of fresh air" as "a true conservative." And Leon Shull, the savvy, soft-spoken veteran national director of Americans for Democratic Action, laughingly calls Carter "the best Republican president since Eisenhower."

Carter's economic conservatism, his failure to adopt a full-employment policy, and his trampling of the Democratic platform's promises of economic stimulus have alienated not only the liberals in Congress but the blacks as well. Those who are still last hired and first fired have been wounded by Carter's boardroom economics, as Vernon Jordan reminded Carter in that now famous speech. The backtracking by the Justice Department on the Bakke case, together with other indications that ol' seg Griffin Bell is less than enthusiastic about anybody's rights, especially blacks, has won Carter few friends. Says one seasoned Washington civil-rights lawyer about Bell's Justice: "It's the worst political crowd since Tom Clark's days."

Jewish support may be ebbing as well. The American Jewish community is worried about Carter, since lobbyists at operations like the American Israel Public Affairs Committee are detecting a softening of congressional support for Israel. Carter took a very hard line with visiting Moshe Dayan last week, and, as Alan Baron, editor of the insider Washington newsletter *The Baron Report*, remarked: "The greatest example of bad timing in political history has to be the administration's decision to issue a statement favoring a Palestinian state on the morning of Rosh Hashanah eve so that Carter's cop-out could be discussed that night in every *shul* in the country."

People are starting to catch on to Carter's political balancing act—the now-you-see-it-now-you-don't medicine show that has substituted for a coherent political philosophy in this administration's career to date:

☐ Carter has more blacks and women in his administration than in any other, but how much influence do they have when he tells us poor women can't have abortions because "life is unfair"?

☐ Carter the compromiser approved a partial amnesty for draft resisters, but he will fail to deliver a SALT agreement when the October 3 expiration date of the current pact comes upon us.

☐ Carter canceled the B-1 bomber, but Harold Brown's Defense Department is about to give us roughly the same thing under another name: a hundred new F-111's specially equipped to carry much of B-1's killing power, another $7 billion–plus military-industrial complex boondoggle that jobless Americans need far less than they do the Humphrey-Hawkins bill.

☐ Carter has moved to block covert gunrunning to Northern Ireland, yet his administration sent Edward Carey's brother-in-law, Dr. Kevin Cahill—who penned for Ed's brother, our governor, those tough-sounding phrases attacking Northern Irish terrorists—scurrying off on a junket to offer Somali dictator Siad Barre a pile of military hardware for a war on Ethiopia.

☐ Just last week Carter issued a high-toned statement favoring full voting rights in Congress for the District of Columbia, which can't pass, but refused strong support for the district's badly needed budget increases, which might.

☐ And Carter has finally forged an equitable agreement on the Panama Canal to ameliorate our relations south of the border, but his seventeen Trilateral Commission colleagues with whom he has peppered this government have given us the worst relations we've had in decades with the Soviets.

One reason for the deterioration in foreign policy is that Vance's State Department doesn't really have control. There are three other congeries of power impacting on our international policies: Cold War retread Zbigniew Brzezinski, and his National Security Council; Defense's Harold Brown with CIA's Stansfield Turner; and Vice-President Mondale, Landon Butler, and Hamilton Jordan. Jordan, remember, said during the campaign that "if you find Vance and Brzezinski in this administration, you'll know we did something wrong."

The president has alienated Congress, disillusioned the blacks, disturbed the Jewish community, left the liberals out of foreign policy, and unleashed an increasingly vituperative Jody Powell on the press corps. And Jimmy Carter has now raised the most serious questions about his own lofty morality by excessive filial devotion to that go-go banking buddy of his. For the country learned last week that Lance was making loans to himself and kiting checks even after his appointment as the president's right hand in the Office of Management and Budget. In just ten short months, the Carter administration has begun to unravel. One high administration liberal who knows and likes Carter personally was led last week to admit with a pained smile, "We liberals in this administration are in danger of losing our souls."

There are unanswered questions about the president himself:

Did all of the $4 million that Bert Lance loaned Jimmy Carter go, in fact, into Carter's peanut business and the reconstruction of the warehouse? Where did Carter get the money to plane around the country from early 1974 until he won the Iowa caucuses at the tail end of 1975, when he was still Jimmy Who? If he is as close to Lance as he continues to proclaim, how could he not have known about Lance's finances? And if he knew, why did he then install him as a virtual deputy president?

At this point it is beginning to look like Carter might be a one-term president. His own people are worried too. White House political operative Mark Siegel has been working on the Winograd Commission now revising the Democratic party's rules in an attempt to put a crimp in the open process that gave Carter the nomination in 1976 to make sure he can have it again for the asking in 1980.

But if Carter is a single-termer, we are left with one consolation: At least his Jerry Ford is better than Nixon's. ■

The Bottom Line/Dan Dorfman

BETTING ON THE MARKET: A BILLION-DOLLAR SPLURGE

Frisco Earthquake

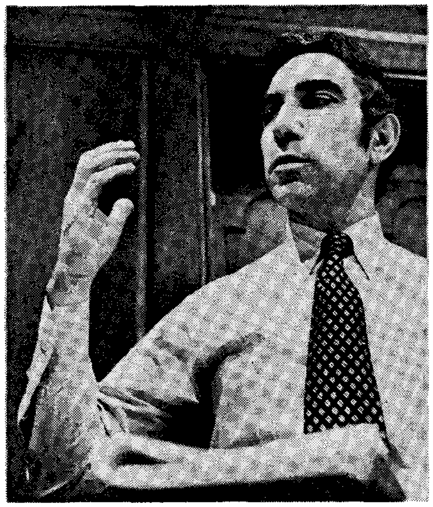
Even the big shooters in Las Vegas would be impressed. It's easily the biggest, boldest, and riskiest market bet in years—a potential billion-dollar buy order in common stocks over the next three to six months. And, as befitting the immensity of the stakes, the player is no less an investment giant than San Francisco–based Bank of America, the nation's biggest banker. Remarkably, the bank's putting its billion on the line amid mounting Wall Street fears that the stock market (as measured by the Dow Jones industrials)—already down a wicked 16 percent thus far in 1977, to the 840 level—could easily spill into the 700s before this agonizing decline has run its course.

But Bank of America, as its confident talk clearly indicates, is hardly your average worried high roller. And apparently it's not about to be dissuaded by a market that last week struck a twenty-month low.

"Hey, we're value players and I don't believe it's risky buying," Jack H. Leylegian, the bank's cocky 41-year-old chief investment officer, told me last week. "A lot of stocks are cheap; the market is alive with value . . . and we think now is the time to put your money to work. And hell, when everybody is gloomy, like now, that generally means the market is close to a bottom."

The bank's decision to suddenly put big dollars into the stock market in an aggressive buying program was made about seven weeks ago. And then, after a lengthy analysis of which industries and which stocks were most attractive —and at what prices they should be bought—the bank, starting about two weeks ago, began to fatten its equity holdings. It marked a major shift in investment policy for the bank, which, as of a couple of weeks ago, had a super-high cash position of 40 percent in its $4-billion pension and profit-sharing accounts (which are operated under the banner of Bank of America Investment Management Corporation, or Baimco).

MORRIS WARMAN



Leylegian: *Not scared by scare talk.*

Leylegian personally runs Baimco and supervises another $18 billion of the bank's investment trusts. He told me that while the bank could easily spend $1 billion on equities over the next three months, this buying could take place even sooner if the market gets hit badly. As Leylegian put it: "If that happened, we'd be in there with a bushel basket."

At present, Baimco's assets are equally divided between fixed-income securities and equities. Thus, a 40 percent cash position ($1.6 billion) leaves it with about an $800-million surplus that could be put into stocks. And at least another $200 million, Leylegian explained, is available from a number of the above-average cash positions in the trust accounts. "Depending on the market, we could become fully invested pretty fast," Leylegian says.

The Calhoun Connection

Despite Bert Lance's long-expected resignation as budget chief, his problems are hardly over. The Securities and Exchange Commission, which is continuing its investigation of his financial dealings, denied an erroneous United Press International report last week that it was preparing a civil-fraud case against Lance and his National Bank of Georgia. But that may only be because UPI was looking at the wrong bank.

I've learned that the SEC is now delving into whether Lance may have misused bank assets at the time he headed another Georgia bank: the Calhoun First National Bank. Specifically, the commission is examining whether the small-town Calhoun bank improperly used one of its own promissory notes of more than $1 million (which belonged to the bank) to raise funds from the Georgia state government while Jimmy Carter was governor. And if so, was it done with Lance's knowledge or approval or at his specific command?

Despite Leylegian's optimism, it struck me that the Bank of America—which has scrapped a number of investment officers in the past for poor performances—might still be going overboard on the market at this time. Granted, a lot of stocks are cheap. But cheap stocks have a bad habit of getting cheaper when there are legitimate reasons for market concern. And those reasons certainly exist now—like Jimmy Carter's inept handling of the Bert Lance fiasco (resulting in reduced public confidence in Carter's leadership abilities) and the recent spurt in short-term interest rates. Also to be reckoned with are a slowing economy (plus growing scare talk about a possible recession in 1978) and a continuing high rate of unemployment.

Leylegian's reaction: "I agree. These are real concerns. And I'm not saying the market won't go lower, maybe even to the 750 level [in the DJI]. But there are enough attractive areas where the current and expected return on stocks is greater than the roughly 6 percent yields available from risk-free fixed-income investments [such as commercial paper of corporations and banks' certificates of deposits]." Adds the fast-talking Leylegian: "When I can buy quality beaten-down stocks yielding between 5 and 6.5 percent and when these companies have the prospect of turning in earnings growth better than the 2 to 5 percent we see for real gross national product over the next twelve to eighteen months, then I want to participate. And I don't mind sitting around with 6 percent [in dividends] while waiting for the market to go up."

Leylegian, who took over as Bank of America's investment chief last May, believes the market may act strong sooner than many people think. "I don't know when it will happen, but I expect investor confidence to return soon," he says. His reasoning: (1) A slowing economy is good because it'll help to further reduce inflation; (2) there are over 90 million peo-

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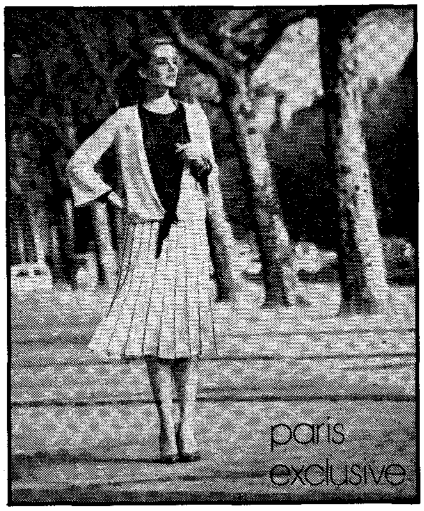

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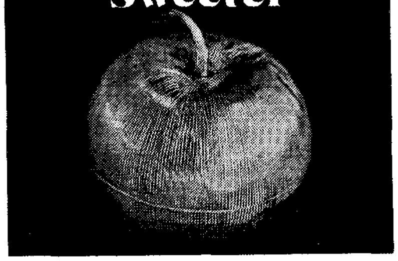

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ple employed—a new record; and (3) while corporate profits may weaken a bit over the short term, they should accelerate over the next twelve to eighteen months. Says the enthusiastic Leylegian: "These are all good reasons to be bullish on both the economy and the stock market."

Shortly after Leylegian joined Bank of America—he previously managed, quite successfully by the way, $500-million of pension and profit-sharing assets for Dreyfus Corporation—a decision was made to unload a lot of companies that could be affected by a slowing economy. It was a wise first move by Leylegian. The stocks that were sold off (primarily by Baimco)—such as steels, chemicals, international oils, and aluminum—all fell to lower levels. In the process, the cash reserves, modest at the outset, shot up to 40 percent in early September.

The big question: What is Bank of America currently buying—or planning to buy—with these hefty cash reserves? Two areas stand out—the consumer sector, primarily nondurable, and companies geared to productivity improvements. Although some investment biggies think the consumer may have shot his load, Leylegian strongly disagrees: "Like I said before, there are over 90-million people employed."

His favorite consumer-oriented stocks: Sears, Penney, Kresge, Safeway Stores, McDonald's, Pepsico, Anheuser-Busch, Levi Strauss, and Blue Bell. And on the productivity side, computer, minicomputer, and semiconductor companies are favored. The top choices: IBM, Burroughs, Digital Equipment, Data General, and Motorola.

The banks and drug companies round out the list of Bank of America's top favorites, with the chief interest in Citicorp., J. P. Morgan, Eli Lilly, Merck, and American Hospital Supply.

Leylegian's better-than-average record as a money manager surely earns him a respectful hearing for his views. For example, in his last five years (1972–76) at Dreyfus, he compiled an impressive compounded annual gain of 9.5 percent. This is nearly double the annual 4.8 percent rate returned by Standard & Poor's 500-stock index in the same period. But like every other market player, he's also had his share of goofs. For example, back in January of 1976, with the DJI at around 850, he thought it was a good time to sell. He was wrong. The market subsequently shot up over 1,000. Mistakes aside, there's no ignoring Leylegian's enormous market clout. You can certainly do an awful lot of buying with $22-billion. ■

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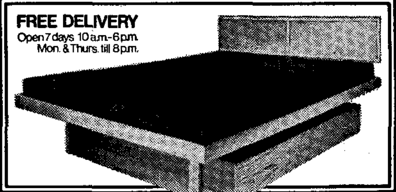
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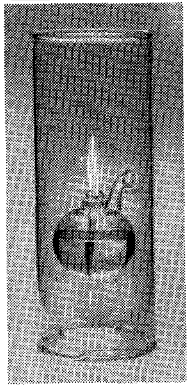

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MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

OPENINGS AND CURRENT ATTRACTIONS ON THE NEW YORK SCREEN

Sept. 27 thru Oct. 4

(Listings subject to last-minute change)

Thursday, September 29

UP A LAZY RIVER

Pacino stars in **Bobby Deerfield** as an emotionless Grand Prix racing driver taught the essence of life by a carefree (dying) girl patient **(Marthe Keller)** at a Swiss sanatorium. Also in the film is Anny Duperey whose devotion creates a romantic triangle for the champ. Sydney Pollack directed. Baronet and Coronet.

Friday, September 30

WHEN I GET OUT

Carberry, Miguel Pinero (center), and **Tony di Benedetto** (right), discuss a major prison commodity, cigarettes, in Miguel Pinero's **Short Eyes.** Directed by Robert M. Young. Music score by Curtis Mayfield. Paramount; Sutton (and at the N.Y. Film Festival, 9/28 at 9:30 p.m. and 9/29 at 6:15 p.m.). (Reviewed 10/3/77)

Sunday, October 2

THINKING IT OVER

Redgrave has the title role in **Julia,** and **Jane Fonda** stars as Lillian Hellman in a film of Hellman's autobiographical book *Pentimento,* detailing a lifelong friendship beteen the two who, after drifting apart, were reunited by a dangerous journey through Germany on the brink of World War II. Cinema I.

THE MOVIES

Accatone–Pasolini's directorial debut telling of vice and poverty in the slums of Rome. With Franco Citti. 10/5, 6, Bleecker St Cinema.

The American Friend–Directed by German director Wim Wenders, film explores the possibility of using a completely innocent man to murder a man he does not know. With Bruno Ganz, Liza Kreuzer, Dennis Hopper, Nicholas Ray, and Sam Fuller. Cinema Studio.

The Assassination–Masashiro Shinoda describes a masterless samurai's conscience following the elimination of a regent during the turbulent opening of Shogunate Japan. 10/4, Bleecker St Cinema.

Black and White in Color–This first feature film by Jean-Jacques Annaud is set in the French and German colonies during World War I, and traces the development of one brave, intelligent, and honorable person into the most efficient, deadly military martinet. Paris. (Reviewed 5/16/77)

Cat on a Hot Tin Roof–Tennessee Williams's play about the uprooting of a southern family. Directed by Richard Brooks, with Paul Newman and Elizabeth Taylor. 10/2, 3, Bleecker St Cinema.

Cria!–Carlos Saura's film in which he is concerned with apprehending the continuity between the past and the present, and if possible, finding a resolution for the civil war. Geraldine Chaplin plays the mother of the child (Ana Torrent) from whose viewpoint the story is told. Art; from 9/28, Gramercy. (Reviewed 6/20/77)

The Decameron–Boccaccio's tales as seen by Pasolini. 10/5, 6, Bleecker St Cinema.

The Deep–Based on Peter Benchley's follow-up to Jaws, this film advances the cause of underwater cinematography prodigiously. With Nick Nolte, Robert Shaw, and Jacqueline Bisset. Victoria. (Reviewed 7/4/77)

A Doll's House–Claire Bloom and Anthony Hopkins in an adaptation of Henrik Ibsen's play about a woman's dissatisfaction with her role in the household. Directed by Patrick Garland. 10/2, Carnegie Hall Cinema.

Femmes Fatales–Bertrand Blier's film starring Jean-Pierre Marielle and Jean Rochefort as two men who are fed up with women and take off for the pastoral life of the French countryside. Columbia II; Quad.

Fuses–People of varying politics and nationalities join forces in the dangerous underground movement of the Ruhr valley during WW II. Directed by Reinhard Hauff. 10/4, Carnegie Hall Cinema.

The Golden Fortress–A young boy is kidnapped because he claims to remember a golden fortress from his previous life. Film was made in Bengali and directed by Satyajit Ray. 9/29, Carnegie Hall Cinema.

La Grande Bourgeoise–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, film is based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. From 9/28, 8th St Cinema; Fine Arts. (Reviewed 8/15/77)

The Great Dictator–Charles Chaplin's caricature of Adolf Hitler and the Nazi system. With Paulette Goddard. 9/30, 10/1, Bleecker St Cinema.

Harakiri–Rigid but hollow and corrupt 17th century feudal codes which lead to the destruction of his family drive a samurai to rebellion before his own disembowelment. Directed by Tatsuya Nakadai. 9/27, Bleecker St Cinema.

I Never Promised You a Rose Garden–Story of a young girl's journey back from the depths of madness to reality. With Bibi Andersson, Kathleen Quinlan, Sylvia Sidney, Martine Bartlett, Signe Hasso, Susan Tyrrell, and Diane Varsi. Directed by Anthony Page. Thru 10/1, Cinema I. (Reviewed 8/1/77)

Jabberwocky–A film by and with some of the Monty Python crew. RKO 86th St II. (Reviewed 5/2/77)

Johnny Guitar–Nicholas Ray directed this western which is a parody of Hollywood formulas and purports to be a Freudian political allegory. With Joan Crawford. 10/1, Carnegie Hall Cinema.

Keeper of the Flame–Reporter Spencer Tracy uncovers some unsavory facts about a much revered American. Katharine Hepburn, the man's widow, tries to stifle the scoop. Directed by George Cukor. 9/30, Carnegie Hall Cinema.

The Kentucky Fried Movie–A film directed by John Landis that spoofs 50's TV shows, disaster movies, sexploitation flicks, commercials and martial arts films. U.A. East; Eastside; from 9/28, Gramercy.

The Last Remake of Beau Geste–Marty Feldman's film is very much a graduation piece from the Mel Brooks school of farce. In this version we have Feldman and Michael York as identical twins, orphans whom Trevor Howard, lord of Geste Manor, adopts and names Beau and Digby. Thru 9/29, Sutton. (Reviewed 8/8/77)

Lust for Life–Vincente Minnelli's adaptation of Irving Stone's biography of Vincent Van Gogh. Kirk Douglas portrays the anguished painter, Anthony Quinn plays his mentor Paul Gaugin. 9/27, Carnegie Hall Cinema.

MacArthur–Gregory Peck plays the controversial figure in Joseph Sargent's film, with Marj Dusay as his wife, Ward Costello as General Marshall, Ed Flanders as President Truman, and Dan O'Herlihy as President Roosevelt. 86th St E; Guild; Embassy 46th. (Reviewed 7/11/77)

Monty Python and the Holy Grail–Arthurian romance reduced to fractured middling-English. RKO 86th II.

Moulin Rouge–John Huston depicts the sad life of Toulouse-Lautrec, the 1890's Parisian night-life painter, played by Jose Ferrer. 9/27, Carnegie Hall Cinema.

Last Year at Marienbad–Past, present, future, the real, and the imaginary are alternated in Alain Resnais's film. With Delphine Seyrig. 9/28, 29, Bleecker St Cinema.

Let Joy Reign Supreme–Philippe Moiret and Marina Vlady in a tale of pre-revolutionary France during the Regency period, directed by Bertrand *(The Clockmaker)* Tavernier. Noiret plays the Duke of Orleans, a cultivated nobleman whose restless energy is spent in debauchery and intrigue. 68th St Playhouse. (Reviewed 10/3/77)

One on One–Robby Benson wrote and stars in this film about a basketball player who learns about life, love, and foul shots. Annette O'Toole plays his girl. Lamont Johnson directs. Thru 10/4, Thirty-Fourth St E; Loews State II; from 9/28, Trans-Lux 85th; Playboy; St Marks Cinema; Olympia. (Reviewed 9/12/77)

Modern Times–Automation, unemployment, and the world crisis in the early thirties, as seen by Charles Chaplin. With Paulette Goddard. 9/30-10/1, Bleecker St Cinema.

One Sings, The Other Doesn't–Agnes Varda's work portraying the lives of two contemporary young women. Although separated by long periods of time, distance, and different lifestyles, they maintain a rewarding friendship. Paris. (Reviewed 9/26/77)

Providence–John Gielgud plays a successful old writer who analyzes his past and present. Alain Resnais's study of life, love, and death, co-stars Ellen Burstyn and Dick Bogarde. 9/28, 29, Bleecker St Cinema. (Reviewed 1/31/77)

The Other Side of Midnight–The story is of unleashed passions—of a French girl turned model-movie star with a little whoring in between, and the dashing and debonair American flying ace who knocks her up and leaves her, against a turbulent background of the German occupation and postwar prosperity. Thru 9/27, Coronet; National; thru 9/27, Trans-Lux 85th. (Reviewed 6/27/77)

Outrageous!–A Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. With Craig

Russell and Hollis McLaren. *Cinema II.* (Reviewed 8/15/77)

Pardon Mon Affaire–French comedy with serious overtones about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. Thru 9/28, Baronet; from 9/28, Waverly. (Reviewed 7/4/77)

Paule Paulander–Reinhard Hauff's film about the atrophy of rural life exploding into a family tragedy where violence was the only way out. 10/4, Carnegie Hall Cinema.

Pit of Loneliness–Colette's tale of suppressed lesbianism at a boarding school where the personality of a teacher provokes sexual bewilderment among the young students. Directed by Jacqueline Audry. 9/28, Carnegie Hall Cinema.

La Religieuse–Jacques Rivette's adaptation of the Denis Diderot novel about repression and decadence in 18th century convents. Starring Anna Karina. 9/28, Carnegie Hall Cinema.

Samurai Assassin–Culty anti-samurai film includes patricide to depict causes of the liquidation of a certain lord from several points of view. With Toshiro Mifune; directed by Kihachi Okamoto. 10/4, Bleecker St Cinema.

A Special Day–Sophia Loren stars with Marcello Mastroianni in Ettore Scola's film which takes place amidst the celebration of a politically historical day in fascist Italy in 1938. On this occasion, an unusual encounter touches the lives of a man and a woman. Beekman. (Reviewed 10/3/77)

The Spy Who Loved Me–Roger Moore stars in this latest James Bond film, which is the first that is not based on an Ian Fleming novel and tells of every kind of sport, from sex with a gorgeous Soviet spy (Barbara Bach) to blowing up a couple of atomic submarines set to blow up New York and Moscow. Loews State I; Loews Cine; Columbia I; from 9/28, Greenwich; Loews Triplex. (Reviewed 8/11/77)

Star Wars–Life with robots, intergalactical wars, romance, plenty of special effects, and Carrie Fisher as a princess. Loews Astor Plaza; Loews Orpheum; Murray Hill. (Reviewed 6/20/77)

Stroszek–Werner Herzog's film about a simple gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long, the mechanics of American capitalism catch up with them. Thru 9/27, Quad. (Reviewed 9/5/77)

Suspiria–Directed by Dario Argento, the film uses satanism and witchcraft to explore the transgressions of the soul and body. With Jessica Harper and Stefania Casini. Criterion; Loews Triplex; thru 9/27, 8th St Cinema. (Reviewed 9/12/77)

Two Faces: Indecision–Film based on a folktale about a ghost who takes on the identity of a young bridegroom. Directed by the Indian filmmaker Mani Kaul. 9/29, Carnegie Hall Cinema.

Zatoichi, Fire Fighter–All about the blind but deadly swordsman, film is directed by Tatsuya Nakadi. 9/27, Bleecker St Cinema.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). *Cria!*

Baronet, 3rd Ave at 59th (355-1663). Thru 9/28, *Pardon Mon Affaire.* From 9/29, *Bobby Deerfield.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *A Special Day.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 9/27, *Harakiri; Fire Fighter.* 9/28, 29, *Providence; Last Year at Marienbad.* 9/30-10/1, *The Great Dictator; Modern Times.* 10/2, 3, *A Streetcar Named Desire; Cat on a Hot Tin Roof.* 10/4, *Samurai Assassin; The Assassination.* 10/5, 6, *The Decameron; Accatone.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 9/27, *Lust for Life; Moulin Rouge.* 9/28, *Pit of Loneliness; La Religieuse.* 9/29, *The Golden Fortress; Two Faces: Indecision.* 9/30, *Keeper of the Flame; Without Love.* 10/1, *McCabe and Mrs. Miller; Johnny Guitar.* 10/2, *Uncle Vanya; A Doll's House.* 10/3, *Il Grido; Red Desert.* 10/4, *Paule Paulander; Fuses.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). Thru 10/1, *I Never Promised You a Rose Garden.* From 10/2, *Julia.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous.*

Cinema III, 59th at the Plaza Hotel (752-5959). *A Woman's Decision.*

Cinema Studio, Bdway & 66th (877-4040). *The American Friend.*

Cinema Village, 22 E 12th (924-3363). 9/27, *The Awful Truth; Theodora Goes Wild.* 9/28, 29, *Voyage of the Damned; Hester Street.* 9/30, 10/1, *Three Women; Nashville.* 10/2, 3, *Camelot; Robin and Marion.* 10/4, *Providence; Harlan County, U.S.A.* 10/5, 6, *Seven Beauties; Love and Anarchy.* 10/7, 8, *What's New Pussycat?; The Front.*

Columbia I, 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

Columbia II, 2nd Ave at 64th (832-1670). *Femmes Fatales.*

Coronet, 3rd Ave nr 59th (EL 5-1663). Thru 9/27, *The Other Side of Midnight.* (Theater closed 9/28.) From 9/29, *Bobby Deerfield.*

Criterion, Bdway at 45th (JU2-1796). Thru 10/6, *Suspiria.* From 10/7, *A Piece of the Action.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Dirty Duck (X).*

Eastside, 3rd Ave at 55th (755-3020). Thru 10/6, *Kentucky Fried Movie.* From 10/7, *A Piece of the Action.*

8th St Cinema, 52 W 8th (674-6515). Thru 9/27, *Suspiria.* From 9/28, *La Grande Bourgeoise.*

86th St E, 3rd Ave at 86th (249-1144). Thru 10/6, *MacArthur.* From 10/7, *A Piece of the Action.*

Embassy 46th, 46th at Bdway (757-2490). *MacArthur.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 9/27, *You Light Up My Life.* From 9/28, *La Grande Bougeoise.*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Fine Arts, 58th nr Lexington (PL 5-6030). Thru 9/27, *Swept Away; Seven Beauties.* From 9/28, *La Grande Bourgeoise.*

Forum, Bdway & 47th (757-8320). *The Bad News Bears in Breaking Training.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 9/27, *Cria!* From 9/28, *Kentucky Fried Movie.*

Greenwich, 12th at Greenwich (WA 9-3350). Thru 9/27, *New York, New York; The Front.* From 9/28, *The Spy Who Loved Me.*

Guild, 33 W 50th (PL7-2406). *MacArthur.*

Little Carnegie, 57th St nr 7th (246-5123). *Allegro Non Troppo.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). *The Spy Who Loved Me.*

Loews Orpheum, 86th, 3rd (AT 9-4607). *Star Wars.*

Loews State I & II, Bdway at 45th (582-5070). I. *The Spy Who Loved Me.* II. *One on One.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *You Light Up My Life.*

Loews Triplex, Bdway at 83rd (877-3190). I. *The Spy Who Loved Me.* II. Thru 9/27, *MacArthur.* From 9/28, to be announced. III. *The First Nudie Musical.*

Murray Hill, 34th St nr 3rd Ave (685-7652). *Star Wars.*

Museum of Modern Art, 11 W 53rd (956-7070). 9/27, noon, *The True Glory;* 2:30, *Escape;* 6 p.m. *Broadway,* 1942. 9/29, 2:30, *Canyon Passage;* 6 p.m., *A Double Life;* 8:30, *Crazy House* (Olsen and Johnson). 9/30, 2:30, *Newsboys' Home;* 6 p.m. *Escape.* 10/1, noon, *You Can't Cheat an Honest Man;* 2:30, *Magnificent Obsession;* 5 p.m. *Magnificent Obsession.* 10/2, noon, *The Bank Dick;* 2:30, *Lady on a Train;* 5 p.m. *Trouble in Paradise.* 10/3, noon, *Finest Kind; Hats, Bottles & Bones; A Portrait of Sari Dienes;* 2:30, *Seven Sinners; The Flame of New Orleans;* 6 p.m. *Phantom Lady.* 10/4, noon, same as 10/3 at noon; 2:30, *And Then There Were None;* 6 p.m. *What's Happening?*

National, Bdway at 43rd (869-0950). *The Other Side of Midnight.*

New Yorker, Bdway nr 88th (TR 4-9189). Thru 9/28, *Fantastic Animation Festival,* From 9/29, to be announced.

New York Film Festival, Lincoln Center (EN 2-1911). 9/27, at 6:15 p.m. 10/2, at 3 p.m. *Pafnucio Santo.* 9/27, at 9:30 p.m. 9/28 at 6:15 p.m. *The Truck.* 9/28, at 9:30 p.m. 9/29, at 6:15 p.m. *Short Eyes.* 9/29, at 9:30 p.m. 9/30, at 6:15 p.m. *The Devil Probably.* 9/30, at 9:30 p.m. 10/1, at 3 p.m. *Handle with Care.* 10/1, at 1 p.m. 10/2, at 6 p.m. *Salo.* 10/1, at 6 p.m. 10/3, at 9:30 p.m., *Heart of Glass.* 10/1, at 9 p.m. 10/3, at 6:15 p.m. *L'Homme Qui Aimait les Femmes.* 10/2, at 1 p.m. 10/5, at 9:30 p.m. *Omar Gatlato.*

Olympia, Bdway at 107th (865-8128). Thru 9/27, *The Island of Dr. Moreau; Future World.* From 9/28, *One on One; Drive-In.*

Paramount, 2 Gulf & Western Plaza (247-5070). Thru 9/29, *Annie Hall; Take the Money and Run.* From 9/30, *Short Eyes.*

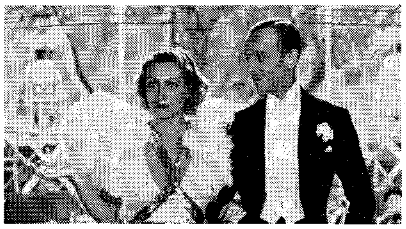
Paris, 4 W 58th (MU 8-2013). *Black and White in Color.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 9/27, *Cousin, Cousine.* From 9/28, *One on One.*

Plaza, 58th St, E of Madison (EL 5-3320). *One Sings, The Other Doesn't.*

Quad, four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. Thru 9/27, *Dirty Duck (X).* 9/28-10/1, *Ninotchka; Philadelphia Story.* 10/2-4, *The Women; Dinner at Eight.* II. *The First Nudie Musical.* III. Thru 9/27, *Stroszek.* From 9/28, *American Tickler; Tunnelvision.* IV. *Femmes Fatales.*

JOAN CRAWFORD FESTIVAL



Joan Crawford and **Fred Astaire** in a scene from Robert Z. Leonard's **Dancing Lady** (way back in 1933). This picture shares the bill at the Regency, Broadway at 67th Street, with another Crawford film, *Torch Song* (1953), October 2 through October 4.

Regency, Bdway at 67th (724-3700). Thru 9/27, *The Sisters; Chained.* 9/28-10/1, *Now Voyager; A Woman's Face.* 10/2-4, *Dancing Lady; Torch Song.*

Renoir, 100 Seventh Ave So (873-8702). 9/27, *Faces* (John Cassavetes, 1968). 9/28, *Lion's Love* (Agnes Varda, 1969). 9/29, *Wind from the East* (Jean-Luc Godard, 1970). 9/30, *Directed by John Ford* (Peter Bogdanovich 1971). 10/1, *Nathalie Granger* (Marguerite Duras, 1972). 10/2, *La Rupture* (Claude Chabrol, 1973). 10/3, *Alice in the Cities* (Wim Wenders, 1974). 10/4, *Katharine Blum* (Volker Schlondorff, 1975). 10/5, *Strongman Ferdinand* (Alexander Kluge, 1976).

RKO Cinerama I & II, Bdway at 47th (975-8366). I. *Black Oak Conspiracy; Hijackers (Moonshine County Express).* II. *The Grateful Dead.*

RKO 86th St I & II, at Lexington (AT 9-8900). I. *Suspiria.* II. Thru 9/27, *Black Oak Conspiracy.* From 9/28, *American Tickler; Tunnelvision.*

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 9/27, *Jabberwocky; Monty Python and the Holy Grail.* From 9/28, *One on One; White Line Fever.*

72nd St East, nr 1st Ave (BU 8-9304). Thru 9/27, *Smokey and the Bandit.* From 9/28, to be announced.

68th St Playhouse, at 3rd Avenue (RE 4-0302). *Let Joy Reign Supreme.*

Sutton, 57th nr 3rd Ave (PL 9-1411). Thru 9/29, *The Last Remake of Beau Geste.* From 9/30, *Short Eyes.*

Theatre St. Marks, 80 St Marks Pl (254-7400). 9/27, *Reveille with Beverly,* Ann Miller, Larry Parks (1943); *The Thrill of Brazil,* Evelyn Keyes, Ann Miller (1946). 9/28, 29, *The Fleet's In,* Dorothy Lamour, William Holden (1942); 9/30, 10/1, *Blackmail,* Anny Andra, John Longdon (1929); *Sabotage,* Sylvia Sidney, John Loder (1936). 10/2, 3, *Trouble in Paradise; Bluebeard's Eighth Wife.* 10/4, *Love in Bloom; Here Comes Cookie.*

34th St East, nr 2nd Ave (683-0255). Thru 10/4, *One on One; The Longest Yard.* From 10/5, *Valentino.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *New York, N.Y.*

Trans-Lux 85th, at Madison (BU 8-3180). Thru 9/27, *The Other Side of Midnight.* From 9/28, *One on One.*

UA East, 1st Ave at 85th (249-5100). *Kentucky Fried Movie.*

Victoria, Bdway & 46th (354-5636). *The Deep.*

Waverly, 6th Ave at 3rd (WA 9-8037). Thru 9/27, *Chac.* From 9/28, *Pardon Mon Amour.*

Whitney Museum of American Art, 945 Madison at 75th (794-0600). 9/27-10/2, *Sincerity,* Reels I & II (Stan Brakhage). 10/4-9, Ron Clark's *Dialectical Facts,* and David Lamelas's *The Hand.*

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, September 27

The Gin Game–Jessica Tandy and Hume Cronyn in the Mike Nichols production of a new two-character play by D. L. Coburn about two elderly people who meet in a convalescent home and become acquainted over several games of gin rummy. Previews start tonight prior to a 10/6 opening. John Golden, 252 W 45th St (246-6740).

CURRENT

Annie–Andrea McArdle as Harold Gray's spunky little orphan, Reid Shelton as Daddy Warbucks, plus moppets, dogs, a Christmas tree and some Charles Strouse songs. Thomas Meehan's book is set in New York, and Annie doesn't get to wear her fright wig until the final scene. Tues thru Sat at 8; Mats Sat at 2; Sun at 3. Alvin, 250 W 52nd (PL 7-8646). (Reviewed 5/9/77)

Bubbling Brown Sugar–A tribute to Harlem's most toe-tappin' days, with some great old songs, plus a few new ones by Danny Holgate. Loften Mitchell's book takes some modern kids on a journey through the past. Tues thru Sat at 8; Wed & Sat mat at 2; Sun at 2:30. ANTA, 245 W 52nd (246-6270). (Reviewed 3/22/76)

A Chorus Line–Half realism, half romance, James Kirkwood and Nick Dante's book concerns the tribulations of breaking into musicals in New York. Marvin Hamlisch did the music, and even your brother-in-law probably can't get you a ticket. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990). (Reviewed 11/3/75)

Equus–Horseplay by Peter Schaffer. Leonard Nimoy plays a psychiatrist coping with a troubled stableboy (Ralph Seymour) who has run berserk and blinded six prize animals; John Dexter's direction underscores the play's mythic significance. Thru 10/1. Helen Hayes, 210 W 46th (CI 6-6380). (Reviewed 3/15/76)

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Interlinked laments and narrations about being women, black, and sorrowful in New York, derived from poems of Ntozake Shange and directed by Oz Scott. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969). (Reviewed 6/14/76)

Gemini–Life in a South Philadelphia ghetto, concerned with sexual ambivalence and lots of eating. Albert Innaurato's play is directed by Peter Mark Schifter. Mon thru Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425). (Reviewed 12/27/76)

Grease–Broadway's senior musical, centered around highschool kids during the Eisenhower years. Tom Moore directed, with choreography by Patricia Burch. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760). (Reviewed 6/27/77)

Hair–The first revival of Tom O'Horgan's production of the Gerome Ragni-James Rado 1968 tribal love-rock musical. Tuesday thru Saturday at 8; Wed and Sat at 2; Sun at 3. Biltmore Theater, 261 W 47th (JU 2-5340).

I Love My Wife–Wife-swapping in Trenton, done as a series of quick skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390). (Reviewed 5/2/77)

The King and I–The Rodgers-Hammerstein classic of 1951, revived with Yul Brynner repeating his stint as the King, Constance Towers as the "I" and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510). (Reviewed 5/16/77)

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Tues thru Sat at 7:30; mat Sat at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Man of La Mancha–Richard Kiley recreates his portrayal of the hero for a limited engagement. Tony Martinez plays his sidekick Sancho and Emily Yancy is Aldonza. Musical by Dale Wasserman, with music by Mitch Leigh and lyrics by Joe Darion. Palace, 1564 Broadway (PL 7-2626). (Reviewed 10/3/77)

Miss Margarida's Way–Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon, Tues, Wed & Fri at 8; Sat at 7 & 9:30; Sun at 3 & 7 p.m. & Wed at 2 p.m. Edison, 240 W 47th (757-7164).

Otherwise Engaged–Simon Gray's London hit about non-communication in an electronic world, directed by Harold Pinter, and with Dick Cavett as the man who only wants to be left alone to listen to his hi-fi. Mon thru Sat at 8; Mats Wed & Sat at 2. From 10/6, no more Thurs perf. Added Sun mat at 3. Plymouth, 236 W 45th (246-9156). (Reviewed 2/14/77)

Same Time, Next Year–Bernard Slade's two-character comedy about a pair of extramarital lovers who've been going at it for 25 years. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430). (Reviewed 5/31/75)

The Shadow Box–Michael Cristofer's Pulitzer-Prize-winning drama is set in a hospital for terminal ill patients, and deals with the realities and delusions of hope. Gordon Davidson directs. Morosco, 217 W 45th (246-6230). (Reviewed 4/18/77)

Side by Side by Sondheim–A generous sampling of songs for which Stephen Sondheim wrote words, music, or both, done by a cast of thousands consisting of three singers, two pianists, and a gracious host. Mon thru Sat at 8; Mats Wed & Sat at 2. Music Box, 239 W 45th (246-4636). (Reviewed 5/22/77)

Sly Fox–Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699). (Reviewed 12/27/76)

Tartuffe–John Wood, Tammy Grimes, and Patricia Elliott in Moliere's comedy, directed by Stephen Porter. Also in the cast are Mildred Dunnock, Stefan Gierasch, and others (will play thru 11/20). Circle in the Square, 1633 Broadway (581-0720).

The Wiz–Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geoffrey Holder. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992). (Reviewed 6/27/77)

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, fashioned into a gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Lyceum, 149 W 45th (JU 2-3897). (Reviewed 1/10/77)

OFF and OFF-OFF BROADWAY

CURRENT

All's Well That Ends Well–Shakespeare's romantic comedy is set in this production in the Europe of the 1890's. Thurs thru Sat at 8 p.m. Thru 10/1. Theater in Chelsea, 346 W 20th (WA 9-2390).

Antigone–Sophocles's work, directed by Kirt Alexander. Thur thru Sat, thru 11/12. $2.50. New York City Repertory, 437 W 46th (JU 6-3700).

The Ashes of Mrs. Reasoner–Enid Rudd's fantasy-farce about reincarnation directed by Joan Udell. Thrus thru Sat at 8 p.m. Sun at 7 p.m. Storefront Theater, 137 W 22nd (243-9504).

The Beast–Snoo Wilson's fantasy about the life and sex magic of Aleister Crowley, the wickedest man in the world. Thru 10/8, at 8:30. $2.50. Stage 73, 312 E 73rd (682-0326).

CARV Ensemble–*Alchemy, Ecstasy, & Hysteria,* a program of five plays by Louis Phillips, Tony Joseph, and Robert Cendella. Thurs thru Sun. $2.50. Encompass Theater, 168 W 48th (575-1558).

Charles the Second; Or, The Merry Monarch–American comedy of manners by John Howard Payne and Washington Irving. Thurs thru Sun at 8 p.m. Thru 10/2. $3. Loretto Playhouse, 20 Bleecker St (636-4120).

The Club–Eve Merriam's anti-sexist satirical review, with seven ladies in tuxedos kicking around some old male-chauvinist lyrics. Staged by Tommy Tune. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330). (Reviewed 11/1/76)

Counsellor-At-Law–Elmer Rice's play about a lawyer who rediscovers his roots when he runs into adversity. Directed by Will Lieberson. Tues thru Sat at 7:30; Sat at 2 p.m.; Sun at 3. Quaigh Theater, 108 W 43 St (221-9088). (Reviewed 9/26/77)

Double Bill–James Jennings's *Dance of Departure* and *Woman. . .Alive.* 9/28-30, at 7:30 p.m. Actors Group Theater, 314 W 54th (582-2691).

Double Bill–John Sherry's *The Icing* and *The Admissions Chairman,* directed by Martin Oltarsh. Thurs thru Sun, at 8 p.m. Thru 10/2. $2.50. Theater for New City, Jane & West Sts (691-2220).

Double Bill–Richard Jude's *Push and Pull;* Melissa Whitcraft's *Easter Weekend.* Two plays about families, directed by Jill Andre. 9/28, 29, 30; 10/1, 2, at 7:30 p.m. $2.50. Little Theater, Hunter College, E 68th St Between Park and Lex (570-5108).

Double Bill–Agatha Christie's *The Patient* and *The Rats,* directed by Karen Hoffman and Robert Cusack. 9/30; 10/1, at 10 p.m. 10/7, 8, at 7:30 p.m. $3. Academy Arts Theater, 330 E 56th (486-1431).

Drama Committee Repertory–Gorky's *Cain and Artyom,* Thurs, Fri, Sat at 10:30, thru 11/26. Shaw's *Don Juan in Hell,* Tues, Wed at 7, thru 9/28. Chekhov's *Ward Six,* Thurs, Fri, Sat at 7:30, thru 11/26. Aristophanes's *Lysistrata,* Sat at 2:30, Sun at 2:30 & 5:30, Thru 11/20. All shows $3. 17 W 20th St (929-8377).

The Emperor Jones–Eugene O'Neill's play, featuring Rodney Hudson as Brutus Jones, directed by Donald Schulte. Thurs thru Sun at 8 p.m. Thru 10/2. $2.50. Perry St Theater, 31 Perry St (255-7190).

Fishing–Michael Weller's play, directed by Ronald Hunter, offers a postgraduate glimpse of the 60's generation. Thru 11/1. Wed thru Sat at 8 p.m. Westbeth Theater Center, 151 Bank St (691-2272).

Heat–William Hauptman's play, 9/29, 30, 10/1, at 7:30 p.m. AATC Theater, 330 E 56th (242-3900).

Jean Cocteau Repertory–Philip Massinger's Elizabethan comedy, *A New Way To Pay Old Debts,* 10/1 at 10:30; 10/7, 8, 14, 15, at 7:30; 10/9 at 3 p.m. Pinter's *The Caretaker,* 10/8, 15, 22 at 10:30.

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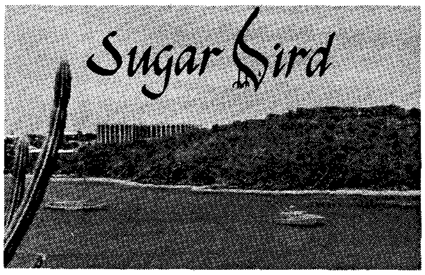

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Shakespeare's *Hamlet,* 9/30, 10/1 at 7:30; 10/2 at 3 p.m. Bouwerie Lane Theater, 330 Bowery (667-0060).

Kean–Jean-Paul Sartre's play, based loosely on the life of the Shakespearean actor Edmund Kean. Thurs thru Sat at 8 p.m. Sun at 3, Thru 10/2. $2.50. Meat & Potatoes Theater, 58 W 39th (391-2346).

Lady Windemere's Fan–Oscar Wilde's drawing-room comedy directed by Andres Castro. Fri, Sat & Sun, at 8 p.m. 9/30-12/18. $3. West Side Repertory, 252 W 81st (666-3521).

Landscape of the Body–A new play by John Guare, directed by John Pasquin, with Shirley Knight, F. Murray Abraham, Peg Murray. Public/Newman Theater, 425 Lafayette St (677-1750).

Life is a Dream–Calderon's play, directed by Jim Furlong. 9/28-10/2 (no Fri performances). $2.50. Pretender's Theater, 106 E 14th St (924-3325).

Macbeth–William Shakespeare's play, directed by Steven Brant. Thru 10/8. Wed thru Sat at 8 p.m. $3. Cithaeron, 55 Mercer St in Soho (966-6183).

The Maids–Jean Genet's chamber work, directed by Barbara Frick, with Linda Chapman, Kathryn Halvorson, and Carol Bivins. 9/30, 10/1, 2, 7-9; 14-16; 21-23, at 8 p.m. with an additional performance at 10 on Saturdays. $4. Courtyard Playhouse, 39 Grove Street at Sheridan Square (638-8957).

Magic Afternoon–Wolfgang Bauer's drama about young people today. Thurs at 7:30; Fri & Sat at 10 p.m. Sun at 8 p.m. Thru 10/9. $2.50. 13th St Theater, 50 W 13th (924-9785).

The Master Builder–Henrik Ibsen's tragedy of a romantic caught between desire and reality, directed by Patrick J. Byrne. Thurs thru Sun 10/6-16, at 7:30. $2.50. Nameless Theater, 125 W 22nd (242-9768).

The Misanthrope–A musical version of the Moliere comedy, with English verse translation by Richard Wilbur, and music by Margaret Pine; Directed by Leonardo Shapiro. From 10/4. Public/Anspacher Theater, 425 Lafayette St (677-1750).

The Moment–A work by Virginia Woolf, with Claudia Bruce and Ron Harrington, directed by Lina Mussman. Thurs thru Sat at 7:30. $3. Time & Space, 139 W 22nd (741-1032).

Naked–Luigi Pirandello's play, starring Fran Brill, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Roundabout Stage Two, 307 W 26th (924-7160).

Night Fever–Sebastian Stuart's play about a group of California hitch-hikers. Fri, Sat at 7:30 & 10; Tues thru Thurs & Sun at 8. Thru 10/2. Vandam Theater, 15 Vandam St (675-0498).

Only a Woman–An original musical play by Norma Murphy and Ralph Martell is a love story set in the 1850s about women's rights leader Lucy Strong. Wed thru Fri at 7:30, 9/28-11/4. Foundation Theater, 1147 1st Ave at 63rd (755-6020).

The Passionate Men–A new drama of political intrigue by Keith Winter and Hattie May Pavlo, directed by Edward Townley. Play focuses on the personality of Alexander Hamilton throughout the last decade of his life. From 9/29. Thurs thru Sat at 8 p.m. Sun at 3 p.m. Gramercy Arts Theater, 138 E 27th (889-2850).

The Passion of Dracula–A totally new version of the Count's adventures by Bob Hall and David Richmond. Christopher Bernau plays the toothy one. Peter Bennett directs. Previewing now at the Cherry Lane Theater, 38 Commerce St (YU 9-2020).

Photograph–Gertrude Stein's play, directed by James Lapine. 9/28-30. Thurs, Fri, at 8; Sat at 7 & 10; Sun at 3 & 7. Open Space Theater, 64 Wooster St (966-3729).

Poker, Ltd.–Tsipi Keller's play, directed by Martin Zurla. Thurs thru Sun at 8 p.m. 9/29, 30, 10/1, 2, at 8 p.m. Title Theater at Westbeth, 155 Bank St (924-7790).

The Present Tense–An evening of comedy and song, in the form of a topical satirical musical revue. Tues thru Thurs & Sun evenings at 8:30, Fri & Sat at 8 *& 10:30 p.m. $8.50 and $7. Park Royal Theater,* 23 W 73rd (765-3022).

Reuben Rein–A comedy in two acts by Sookie *Stambler, directed by Joseph Ditrinco.* 9/29, 30; 10/1, 7, 8, at 7:30. 10/2, 9, at 4:30 p.m. $2.50. 18th St Plyhse, 145 W 18th (JU 2-4240).

***The Shirt**–Leonard Melfi's shocker investigates the* chemistry of an encounter between strangers in the Big Apple. 9/29, 30, 10/1, 10/2, Thrus thru Sun, at 8 p.m. $2.50. Theater XII, 94 St Marks Pl (473-9054).

A Sound of Silence–Harold Willis's drama of family confrontation and personal crisis, directed by Carol Kastendieck. Fri thru Mon, thru 10/10, at 8 p.m. $2.50. Ansonia Hotel, 73rd & Bdway (787-5300).

A Twist of Mystery–One-act thrillers by Christie, Fletcher, Glaspell, Milne, Thurber, and Gregory. 9/22-24, at 8 p.m. Sat mat at 2 p.m. $3.50. St.Bart's Plyhse, Park Ave & 50th St (PL 1-1616).

Vanities–Jack Heifner's three-character play traces three Texas girls from highschool cheerleader days through their entry into realistic urban life. Garland *Wright directs. Westside Theatre,* 407 W. *43rd St* (541-8394). (Reviewed 4/5/76)

The West Street Gang–Environmental gay theater *piece by Doric Wilson, Fri, Sat, Mon, Tues, at 8 p.m.* Sun at 6 p.m. $4. Spike Bar, 11th Ave & W 20th (289-6740).

Wonderful Lives–Musical about a gay man and straight woman and the men they love, written and directed by James Ferguson. Wed thru Sun at 8:30, thru 10/2. Glines, 260 W Bdway at 6th Ave (925-2619).

You Never Can Tell–A revival of the Geroge Bernard Shaw play, directed by Tony Tanner. With Rachel Gurney, Curt Dawson, Neil Fitzgerald, Ralph Clanton. From 10/4. Roundabout/Stage One, 333 W 23rd (924-7160).

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Cachaça–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and *singer Joyce Silveira with dancing to the Helcio* Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

***Catch a Rising Star**–1487* 1st Ave. *Continuous enter*tainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

La Chansonette–890 2nd Ave. French boite with Rita Dimitri singing the songs of Piaf, Aznavour, and Jacques Brel. Dancing, Tues thru Sat. Dardanelle at the piano Mondays (PL 2-7320).

Chateau Madrid–48th St & Lex. Hot Sugar, a revue starring 21 singers, dancers, and musicians, plays thru 10/13. Juan Salazar and his orchestra play for the show and dancing. Closed Monday (PL 2-8080).

LADY WITH A MIKE

Mabel Mercer, the nonpareil cafe singer and living legend, returns to **Cleo's,** the supper club opposite Lincoln Center, October 4th for a six-week *engagement.* Michael Sedgewick's here through October 1st. Cleo's on Broadway at 63rd Street. Phone 724-6301 for reservations.

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes *9:30 & 12:30. Closed Sunday (753-3471).*

Comic Strip–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 10; Sat at 9 & 12:15 (861-9386).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. 9/30,10/1, singer David Pepper. The Irving Fields Trio plays nightly for dancing. Downstairs: Disco, Fri & Sat. Closed Sundays (PL5-6010).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Improvisation–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

Jimmy Weston's–131 E 54th. nightly except Sunday, at 10, midnight, & 2 a.m. The Tomy Furtado Trio plays, Tues thru Sat, and the Bernie Leighton Quartet, Sun and Mon (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Mamma Leone's–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

Lorelei–233 E 86th. Viennese cuisine, a large dance floor, and the Hof Brau Revue every night at 8 p.m. (722-9897).

Les Mareyeurs–998 Madison, betw 77th & 78th. Elegant French seafood spot, with singer Terry Hammond at the keyboard Mon thru Sat (628-3333).

Once Upon a Stove–325 Third Avenue. Restaurant-cum-antique shop. From 10/4, Caberet '77, a 90-minute song-fest with a five-member cast, Tues thru Sat at 9, with an added 11 p.m. showing Thurs, Fri & Sat (683-0044).

L'Oubliette–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

NIGHTCLUB DEBUT

Director-writer-producer **Josh Logan** for the first time appears as entertainer with anecdotes and songs, accompanied by singers Suellen Estey, Jess Richards, and Howard Ross. At the **Rainbow Room,** 65th floor, 30 Rockefeller Plaza, 10/3-15. There now, thru 10/1, singer Bunny Parker and comedian Corbet Monica.

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Here, for an extended engagement, Sy Oliver and his orchestra (PL 7-9090).

Regine's–502 Park Avenue—Only non-private private club in New York. Classy foreigners and natives dancing chic to chic. Not for welfare cases (826-0990).

Reflections–40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

Roma di Notte–137 E 55th Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland Dance City–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (Cl 7-0200).

Sirocco–29 E 29th. Greek-Israeli nightclub, with dining, dancing and a revue headlined by Aris San and Vicky Michail, one of Greece's leading singers (683-9409).

Touches–190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

La Vie En Rose–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

THE HOTEL ROOMS

Biltmore, 43rd St & Madison (678-7000). **Under the Clock:** The Phillips Brothers, Al on piano and organ and Perry, the drummer, Mon thru Fri, 8 p.m. thru 1 a.m. **The Guard Room:** pianist Theresa Kelly, 6 p.m. to 11 p.m. Mon thru Fri.

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** The fabulous Bobby Short is here. **Bemelmans Bar:** Teddy Wilson resides and there's no one like him. Mon thru Fri at 9 & 11 p.m.

MAN WITH A GUITAR

Jazz guitarist Bucky Pizzarelli performs at the Cafe Pierre, 5th Avenue and 61st Street, Tuesday through Saturday, 8:30 to 12:30. And on Sunday and Monday, you can hear Steve Weltner performing on piano. All at The Pierre Hotel. For reservations, call 838-8000.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. Chuck Garrett and Company here thru 10/15, from 9:30 to 1:30 except Sun. **The Falstaff Room:** Pianist Yvette Souviron, 6:30 to 11:30, Mon thru Fri.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Maisonette:** The Peter Duchin Quartet, directed by Mark Shane, 9 p.m. to 2 a.m. nightly except Sunday. Ray Hartley at the piano, from 5 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to when and where They're playing.

Ali's Alley–77 Greene St. 9/27-10/1, drummer Charles Bobo Shaw, a bag-man, leads his Human Arts Ensemble, an infectiously rhymthic free-blowing, heartily contempory band, at 9, 11, & 12:30 (226-9042).

Angry Squire–216 7th Ave at 23rd. Restaurant with jazz Fri thru Sun, 9 to 3 a.m. Bassist Bob Cunningham, guitarist Dave Barren, and Billy Higgins on drums continue here as popular favorites (242-9066).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Axis in Soho–463 W. Broadway. 9/30-10/1, Sheila Jordan (228-0882).

The Ballroom–458 E. Bdway. Singer Betty Rhodes performs thru 10/8 at 8:30 & 10:30 Tues thru Thurs and at 9:30 & 11:30 Fri & Sat (473-9367).

Bar None–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's Jazz Emporium–230 Park Ave. 9/28-10/1, bassist Buster Williams and pianist Kenny Barron, who are frequently heard as half of

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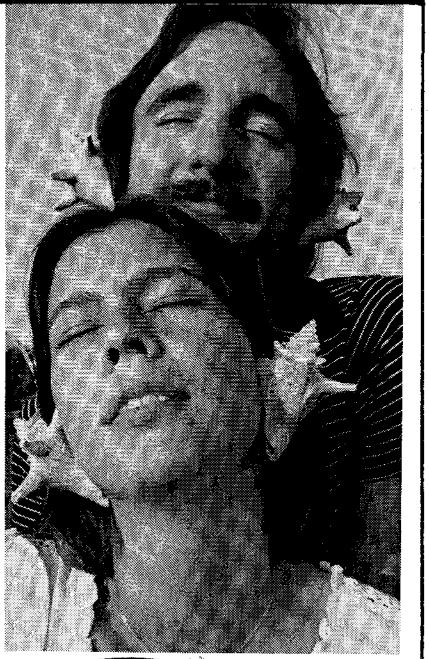

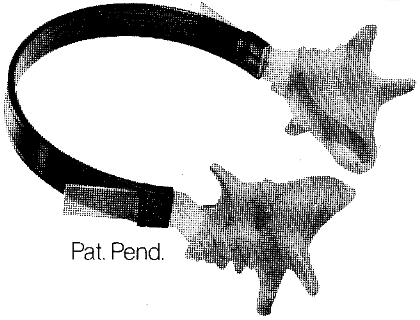

Pat. Pend.

Slip on **Concha-Consciousness**™ and turn off screaming kids, roaring trains and blaring radios. Tune into nature...all you can hear is the most peaceful sound on earth, waves, washing on a distant shore. **Concha-Consciousness**™ is two genuine Conch Shells, filled with everlasting ocean sounds, held comfortably on any head with an adjustable headband. Inimitably original gift for anyone, packaged in a handsome nautical tote bag. Available only direct, with this coupon.

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the Ron Carter quartet, engage in spirited, elegantly played duets. at 9 p.m. Wed, Thurs. 10 p.m. Fri & Sat. (675-4720).

Benihana Palace–15 W 44th. Teppanyaki-hibachi cooking, and Kuniko Kishiki plays 12th century Japanese love songs on the koto, Mon thru Sat, from 5 p.m. (682-7120).

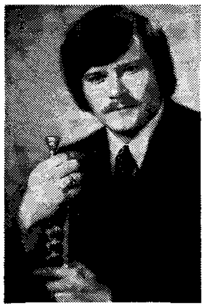
Bradley's–70 University Pl at 11th. Jimmy Rowles is back thru 10/1; his piano solos, played lightly and sparely made, are noted for lyric surprises and a determination not to do the obvious. Rowles is also an engaging singer, with a near-croaking but warm voice (228-6440).

Brothers and Sisters–355 W 46th. A musical divertissement called *Words*, with music by Martin Silvestri and lyrics by Tony Tanner. Tues thru Thurs at 10:30; Fri & Sat at 10:30 & 12:30 (756-7848).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, and music nightly (673-5720)

The Cookery–University Pl & 8th St. Helen Humes, brash,direct,irresistible, sings superior ballads and sly blues, with Gerry Wiggins, and is a sure bet for a vibrant evening. On Sundays, 8 to 1 a.m. boogie woogie specialist Sammy Price performs (OR 4-4450).

YOUNG MAN WITH A HORN



Warren Vaché, the trumpet star, has brought his trio in the New Orleans restaurant, **Crawdaddy,** 45th Street and Vanderbilt Avenue, for a month's engagement. With him are pianist Don Coates and drummer Freddie Stoll. Mon thru Fri with jazz reveille at 6:30, and final sounds waft over the room at 11:30 p.m. Telephone number is 889-8331.

Daly's Daffodil–59th St & First. Pianist-arranger-composer Ellis Larkins plays Tues thru Sat from 9 p.m. until forever (688-0018).

David's Harp–131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

Duplex–55 Grove St. Cabaret, with singer Lawrence Lane, Mon & Tues, 10/3, 4, at 9 & 11 p.m. (243-9306).

Eddie Condon's–144 W 54th. On 9/27, the regulars will be joined by two magic makers, soprano saxist Kenny Davern, and the splendid trumpeter Pee Wee Erwin—admirers of mainstream jazz can hardly afford to miss it. 10/2, the Scott Hamilton Quintet. During the rest of the week, clubowner Red Balaban leads a sextet (265-8277).

Gaslight Club–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Karen Springer; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Grand Finale–210 W 70th. Lynn Carter will be appearing here thru 10/1. 10/3-15, Eartha Kitt. Showtimes are at 9 p.m. and midnight (595-4206).

Great Aunt Fanny's–340 W 46th. A cozy, reasonable theater-district restaurant, with singer-pianist Gladys Easter entertaining Wed thru Sat, from 9:30 Tuesdays, Fay Reed entertains (765-7374).

Greenstreets–566 Seventh Avenue. A Times Square area restaurant with continuous jazz from 9 to 1 a.m. Thurs thru Sat. (354-0239).

Gregory's–First Ave at 63rd. Wed thru Sun, 10 p.m. to 3 a.m., Hod O'Brien Trio. Mon & Tues, 10 to 3, Ben Aronov Trio. Mon thru Sat, 5 to 10, Gene Roland Trio (371-2220).

Hopper's–452 Sixth Ave, at 11th. If you find Anita O'Day irresistible, as we do, then you need to know no more than that she is making a rare appearance in town thru 10/1, with a Norman Simmons trio (260-0250).

Jimmy Ryan's–154 W 54th. The electrifying Roy Eldridge is here, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. On Mondays, another crackling veteran, Max Kaminsky holds forth (664-9700).

Lone Star Cafe–61 Fifth Ave, corner of 13th. Country/Western music nightly. Thru 9/28, Alvin Crow and the Pleasant Valley Boys. 9/29-10/1, The Desperate Men (242-1664).

Michael's Pub–211 E 55. Dickie Wells, whose trombone stylings provided some of the most memorable moments of Count Basie's '30s orchestra, has been little heard from since the late '50s. But he's back now, along with another Basie alumni, altoist Earle Warren, and a rhythm section, and his eccentric cross-octave melodies are as witty and lusty as ever (PL 8-2272).

Mikell's–760 Columbus Ave. 10/3-6, Kenny Brawner and Raw Sugar. 10/10-13, the same (864-8832).

Oliver's–141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Pianist Steve Marks, Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

O'Lunney's–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. Thru 10/1, The Fall City Ramblers (751-5470).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. New Dawn, a vocal-instrumental quartet in the main room. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Ponte's–39 Desbrosses St, two blocks below Canal. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Ramayana–123 W 52nd. New York's only authentic Indonesian restaurant, with plenty of rijsttafel, and a show with dancers, musicians, and singers. Fri & Sat, and music for dancing (581-1170).

Red Blazer Too–1576 Third Ave, nr 88th. Mondays, Moonlight Serenaders; Thursdays, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeney–126 W 13th. 9/27-10/8, Holly Woodlawn. Shows at 9 & 12. Blossom Dearie, the honey voiced singer, accompanies herself on piano, and whispers an odd, appealing assortment of songs Wed thru Sat, 5:30 to 7:30 (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Storyville–41 E 58 St. Art Farmer, whose flugelhorn tone is warm as toast, leads his quartet thru 10/2; his taste, invention, and willingness to avoid familiar licks makes his music conisitently rewarding. Also, on 10/2, A salute to Latin jazz by Bobby Rodriguez y La Compania. 10/4-22, Max Roach Quartet (755-1640).

Stryker's–103 W. 86th. 9/27,29, Lee Konitz Nonet. Dave Matthews Big Band. 9/30, 10/1, Chet Baker Quartet (874-8754).

Sweet Basil–88 7th Ave So. Jazz room. 9/27-10/1, Charles Sullivan, a gifted modern trumpeter with fire and soul, and his quartet. 10/4-8, Lanny Breau (242-1785).

Third Phase–Broadway at 111th. On 9/30, Dickie Wells, currently on display at Michael's Pub, will arrive with his group to give Westsiders a chance; George Kelly's Sultans take over on 10/1. Sun thru Thurs, 8:30 to 1:30 a.m. Fri & Sat, 7, 9:30 & midnight (749-0200).

Trude Heller's–418 6th Ave, at 9th. Jazz pianist Copeland Davis, from down South, and his quartet are working here, nightly from 10 p.m. thru 10/8 (254-8346).

Village Vanguard–178 7th Ave So. 9/27-10/2, Hal Galper, a pianist best known for his association with Cannonball Adderley, brings his quintet in; it includes the Brecker Brothers, who rarely play so well in the context of their hybrid band. 10/3, The Thad Jones & Mel Lewis Big Band (AL 5-4037).

The West End–1911 Broadway. Tues thru Thurs the Tiny Grimes trio play from 9:30 p.m. to 1:30 a.m. (666-8750).

CONCERTS, OPERA, DANCE, SPORTS EDITED BY GERARD KAVANAGH

Special Events

Schooner Race for the Mayor's Cup, New York Harbor near South Street Seaport Museum (766-9020); 10/1 at 10 A.M.

Estrada–Soviet variety artists and popular entertainers, Majestic Theater, Broadway at 44th St. (246-0730). Mon–Sat at 8, matinees Wed & Sat at 2. Thru 10/8.

Totie Fields/Bert Convy, Westbury Music Fair; 9/27-30 at 8:30, 10/1 at 7 & 10:30, 10/2 at 3 & 7:30.

Concerts

Tuesday, September 27

New York Philharmonic, Avery Fisher Hall, 7:30.
Patrice Munsel, Town Hall, at 2.

Wednesday, September 28

Mary Alderdice, Carnegie Recital Hall, at 8.
Eric Erlandsen, Lincoln Center Library, at 4.
Jane Olivor/Michael Franks, Carnegie Hall, at 8.
America/Jimmy Webb, Radio City Music Hall, at 8.

Thursday, September 29

New York Philharmonic, Avery Fisher Hall, 8:30.
Sergio Mendes & Brasil '77, Carnegie Hall, 8:30.
Stephen Rumpf, Carnegie Recital Hall, at 8.

Friday, September 30

New York Philharmonic, Avery Fisher Hall, 2.
Robert Goldsand, piano, Carnegie Hall, at 8.
Garrett List's A-1 Art Band, Summergarden of Museum of Modern Art, 8 W 54th St. (956-7298), 8.
Randy Newman, Avery Fisher Hall, at 8 & 11.
Ana Maria Trenchi de Bottazzi, Jack Kahn Pianos, 158 W 55th St. (265-1489), at 8.
Foghat Blues Tribute, Palladium, 126 E 14th St. (249-8870), at 8.
Clamma Dale, Pace University Schimmel Center (285-3000), at 8:15.
Pat Oleszko: Clothe Your Eyes Revue, The Kitchen, 484 Broome St. (925-3615), at 8:30.
Freedom of the Air Concert, Town Hall; with David Amram, Odetta, and others, at 7:30.
Concert Social, Hotel Biltmore Music Room, Madison Ave. at 43rd St. (749-5464), at 8:30.

Saturday, October 1

Lonnie Liston Smith/Ronnie Laws, Carnegie Hall, 8.
Eduardo Fernandez, guitar, 92nd St. Y, at 8.
New York Philharmonic, Avery Fisher Hall, 8:30.
Pat Oleszko: Clothe Your Eyes Revue, The Kitchen, 484 Broome St. (925-3615), at 8:30.
Garrett List's A-1 Art Band, Summergarden of Museum of Modern Art, 8 W 54th St. (956-7298), 8.
David Eyges & Mark Whitecage, Jazz Museum, 2.
Austrian Guitar Duo, Carnegie Recital Hall, at 5:45.
Concert Party, Engineer's Club, 32 W 40th St. (873-5173), at 8:30.
Robert Schubert, violin, Lincoln Center Library, 2:30.
Stallman-Allen Flute and Harp Duo, Carnegie Recital Hall, at 8:30.

Sunday, October 2

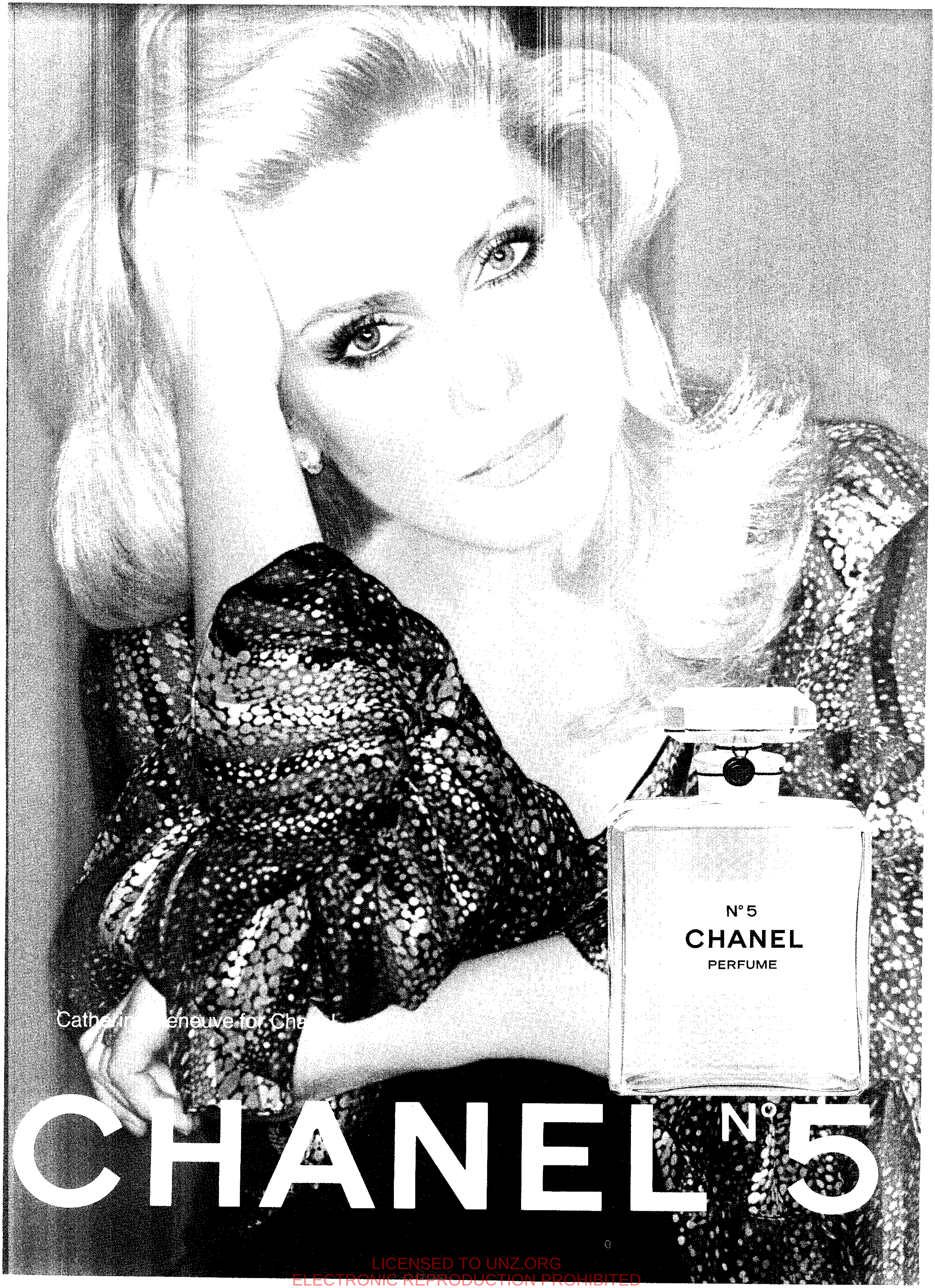
Richie Havens & Stuff, Avery Fisher Hall, at 8.
Jerome Hines & German/American Choruses: Steuben Day Anniversary, Carnegie Hall, at 2.
Victoria Robertson, Carnegie Recital Hall, at 2:30.
Pandit Pran Nath, Paula Cooper Gallery, 155 Wooster St. (473-8072), at 4.
Gomda Hsi, mezzo-soprano, Carnegie Recital Hall, 8.

Monday, October 3

Philarte Quartet, Carnegie Recital Hall, at 8.

Tuesday, October 4

Philadelphia Orchestra, Carnegie Hall, at 8.
New York Philharmonic, Avery Fisher Hall, 8:30.
Gregory Haimovsky, piano, Town Hall, at 8.


Catherine Deneuve for Chanel
N°5
CHANEL
PERFUME
CHANEL N°5

Peter Corey, Carnegie Recital Hall, at 8.

Pauline Clinchard, blues, Lincoln Center Library, at 4.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

CAMI Hall, 165 W 57th (972-0113).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Lincoln Center: Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). Metropolitan Opera House (799-3100). New York State Theater (877-4727).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

New York Jazz Museum, 236 W 54th (765-2150).

Radio City Music Hall, 1260 Sixth Ave. (246-4600).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Opera

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Tues, 9/27 at 8: **Turandot** with Ballard, Niculescu, Mauro, Roy. Conductor: Rudel; director: Yannopoulos; designer: Montresor. Wed, 9/28: No performance. Thurs, 9/29 at 8: **The Marriage of Figaro** with Meier, Malfitano, Wallis, Ramey. Conductor: Rudel; director: Copley; designer: Toms. Fri, 9/30 at 8: **The Voice of Ariadne** with Soviero, Bible, Holloway, Jamerson. Conductor: Musgrave; director: Graham; designer: Toms. Sat, 10/1 at 2: **La Traviata** with Niculescu, Di Giuseppe, Cossa. Conductor: Pallo; director: Corsaro; designers: Fletcher & Campbell. Sat, 10/1 at 8: **Mefistofele** with Meier, Ramey, Mauro. Conductor: Rudel; director: Capobianco; designers: Mitchell & George. Sun, 10/2 at 1: **Turandot** with Ballard, Malfitano, Collins, Roy. Conductor: Rudel; director: Yannopoulos; designer: Montresor. Sun, 10/2 at 7: **The Voice of Ariadne** (*Same cast as 9/30*). Tues, 10/4 at 8: **Cavalleria Rusticana** with Niska, Bartolini, Long, Effron. **I Pagliacci** with Soviero, Collins, Elvira, Jamerson. Conductor: Effron; director: Corsaro; designer: Evans.

Dance

AMERICAN BALLET THEATER
METROPOLITAN OPERA HOUSE

Tues, 9/27 & Wed, 9/28 at 8: *La Bayadère;* pas de deux; *The Moor's Pavane; Push Comes to Shove.* Thurs, 9/29 at 8: *Giselle.* Fri, 9/30 & Sat, 10/1 at 8: *Swan Lake.* Sun, 10/2 at 2 & 8: *Swan Lake.*

Art

Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.

SOLOS

57th STREET

Phillipe Auge/Jean Dufy(1888-1964)–Female figures in flowing robes interlaced with arabesques/Scenes of Paris, race tracks, chateaux, other, thru 10/8.

***Stanley Boxer/Howard Hodgkin**–Fantasy animals, insects, birds, and women/Abstract color paintings, thru 10/5/Classic scultures, thru 11/16. Emmerich, 41 E 57th (PL2-0124).

***William Clutz**–Stark, luminous views of NYC in oils, small works on paper, and pastel drawings, 10/1-27. Alonzo, 30 W 57th (586-2500).

Arthur Dworin–Poured, sprayed, and brushed oil and acrylic on canvas, 10/4-22. Viridian, 24 W 57th (245-2882).

Jim Harrison–Rural Americana, thru 10/8. Hammer, 51 E 57th (644-4400).

***Andrew Hudson/Fairfield Porter**–Drawings by both, thru 10/6. deNagy, 29 W 57th (421-3780).

Aristodemos Kaldis–Paintings and works on paper done in the last year, thru 10/22. Kornblee, 20 W 57th (586-1178).

Doris Klein–Poems and paintings, thru 10/13. Phoenix, 30 W 57th (245-5095).

***Agnes Martin/David Von Schlegell**–Lyrical silver-gray grid abstractions/Floor sculpture dealing with angles, thru 10/15. Pace, 32 E 57th (HA1-3292).

***Alice Trumbull Mason**(1904-1971)–Biomorphic work from the late thirties and her geometric, architectural abstractions, 10/4-29. Washburn, 42 E 57th (753-0546).

***Charles F.W. Mielatz**(1860-1919)–Etchings of New York and Long Island landscapes, thru 10/22. Sumers, 50 W 57th (540-8334).

***Robert Murray**–*New abstract metal sculptures,* thru 10/8. Hamilton, 20 W 57th (765-5915).

Lucian Octavius Pompili–Sculpture, thru 10/15. Portnoy, 56 W 57th (757-0461).

Robert Reed–Abstract collages and monotypes by this young black artist, thru 10/1. Washburn, 42 E 57th (753-0546).

***James Rosenquist**–Seven etchings with a garbage can as objet d'art, thru 10/21/New paintings, drawings, small sculptures, and prints, thru 10/15. Getler/Pall, 50 W 57th (581-2724)/Castelli, 420 W Bdwy (421-5160).

***Joaquín Torres-García**–Condensed constructivist canvases with modeled surfaces from 1929-1943, 10/4-29. Janis, 6 W 57th (586-0110).

MADISON AVE & VICINITY

Consuelo Gonzalez Amezcua(1903-1975)–Filigree ballpoint drawings, thru 10/21. Galerias Paco, 26 E 63rd (935-8790). Mon-Fri 12-6, Sat 12-5.

***Mary Winder Baker/Debra Rapoport/Susan Wick**–Collabórative pieces by this Berkely trio including packed, clear vinyl suitcases and visual documents with found objects, thru 10/8. Duhl, 31 W 54th (582-4163). Tues-Sat 12-5.

Ben Benson/Alan Davie–Small paper collages/Paintings and watercolors inspired by Carib island life, thru 10/22. Gimpel, 1040 Mad Ave (628-1897).

Cair Crawford–Multi-paneled abstractions, 10/1-29. Touchstone, 118 E 64th (826-6111).

Judith Godwin–Gestural abstractions, thru 10/12. Ingber, 3 E 78th (744-3158).

***John Grillo**–Recent paintings, thru 10/7. Borgenicht, 1018 Mad Ave (LE5-8040).

Susanna Lewis/Linda Mendelson–Body tapestries with art-deco motifs by the former and poetry verses by the latter, 10/3-14. Julie, 687 Mad Ave (688-2345).

***Reginald Marsh(1898-1954)/Raphael Soyer**–Oils, watercolors, and drawings by both from 1930 to 1954, thru 10/8. Deutsch, 43 E 80th (861-4429).

José García Ocejo–*Colorful Mexican surrealism, thru* 10/8. Rolly-Michaux, 943 Mad Ave (535-1460).

Michael Price–Life-size bronze sculture of children and female nudes, thru 10/1. Krasner, 1043 Mad Ave (RE4-6110).

Mario Rivoli–Recent works, thru 10/1. Julie, 687 Mad Ave (688-2345).

***David Schorr**–Engravings of modern authors, thru 10/30. Gotham Book Mart, 41 W 47th (757-0367).

***Raphael Soyer**–Recent street scenes and portraits, 10/1-30. Forum, 1018 Mad Ave (LE5-6080).

SoHo

Bill Alpert–Painted constructions, thru 10/8. Hutchinson, 138 Greene (966-3066).

Jo Ann Audrey–Erotic pastel nudes, thru 10/9. Hansen, 70 Wooster (431-5904).

Ariane R. Berman/Anne Matthews/Robert Schechter/Gloria Trachtenberg–Satirical images/Constructions/Sculpture/Abstractions, thru 10/13. Ward-Nasse, 131 Prince (925-6951).

Brad Davis/Ned Smyth–A "Persian garden" complete with a cement well and the illusion of mountains, thru 10/8. Solomon, 392 W Bdwy (925-1900).

***Sari Dienes**–Silhouette heads of artists and musi*cians, thru 10/5. A.I.R., 97 Wooster* (966-0799).

Diane E. Farrell–Coupling of anthropomorphic forms in paint and collages, thru 10/19. 14 Sculptors, 75 Thompson (966-5790).

Sally Fisher/William Graham–A video installation/Dust drawings and collages, thru 10/8. Hundred Acres, 456 W Bdway (533-2250).

Haitian primitives–Iron scultures, noon to 8, thru 10/31. Common Ground South, 151 Spring St, (989-4178).

***Clinton Hill/Max Spoerri**–Color and line within handmade paper/Soho bars and the environment in paint, thru 10/14. Landmark, 469 Broome (966-1173).

Robert Mangold–Layered paint on graphite lines on paper, masonite, and canvas, 10/1-25. Weber, 420 W Bdwy (966-6115).

George Peck–Conceptual abstractions, thru 10/1. Caldwell, 383 W Bdwy (966-6500).

***Salvatore Romano**–*An environmental water piece* entitled "Greene Street Oracle," with black pools and floating geometrics inside white columns, creates a moment of deep, amazing peace, thru 10/15. ScultureNow, 142 Greene (966-3066).

Paul Rutkousky–New sculpture, 10/4 thru 10/14. The Kitchen, 484 Broome St. (925-3615), Tues-Sat 1-6.

Lucy Sallick–Watercolor of the studio floor, thru 10/5. Soho 20, 99 Spring (226-4167). Tues-Sat 12-6.

Michael Venezia–Narrow bar paintings, thru 10/15. Sperone Westwater Fischer, 142 Greene (431-3685).

OTHER

Milton Avery–Monotypes, 10/3-28. Associated American Artists, 663 5th Ave (PL5-4211).

Miriam Beerman–Terrifying pictures, thru 11/30. St. John the Divine, Amsterdam Ave at 112th St (678-6923). Tues-Fri 9-5, Sat & Sun 12-5.

Peter Boçour–Large lyrical abstractions, thru 10/4. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.

***Jared Fitzgerald**–Lamps and palms/Classical antiquities and jewelry, thru 10/1. Miller, 724 5th Ave (246-1625).

Arthur Gibbons/Alex Traube–Cement, wood, steel, gravel constructions on the roof/Suites of photographic images and hand-written narratives, thru 10/8. Freidus, 158 Lafayette (925-0113). Thurs-Sat 12-6, *Wed 6-9.*

Ree Morton(1936-1977)–Two panel series with California sunsets and fish, thru 10/1. Droll/Kolbert, 724 5th Ave (541-6006).

Kevin Sacco–Satirical drawings of street life in NYC, thru 10/9. Phoenix House, 164 W 74th (595-5810). Daily 9-8.

Allen Whipple–Liners and sailing ships, thru 10/5. South Street Seaport, 213 Water (766-9042). Daily 11-6.

GROUP SHOWS

57th STREET

Arras–29 W 57th (421-1177). Welded and riveted metal sculpture by Gabino, canvas-covered plywood constructions by Gorder, others, thru 10/1.

Just Above Midtown–50 W 57th (757-3442). Wire works by Hammons, encaustics by Jemison, works by Nengudi and Williams, thru 10/8.

***Pearl**–29 W 57th (838-6310). American geometric abstraction of the fifties including works by Bolotowsky, Diller, von Wiegand, others, 10/4-31.

***René**–6 W 57th (765-1330). Geometric abstractions by Baertling, color works of the 1950s and 1960s by Kuwayama and Smith, plus Goldberg's black-and-white studies, thru 10/8.

Spectrum–30 W 57th (246-2525). Mon-Fri 10:30-5:30, Sat 11-4. *Drawings, sculpture, and graphics dealing* with baseball by Lichtenstein, Oldenburg, Stanley, others, 10/1-22.

MADISON AVE & VICINITY

***Davis & Long** and **Schoelkopf**–746 Mad Ave (861-2811) and 825 Mad Ave (TR9-4639). Past faculty of Brooklyn College Art Department, including Samaras, Reinhardt, Rothko, others/Present faculty with works by D'Arcangelo, Jimmy Ernst, Pearlstein, Stone, others, thru 10/8.

Ekstrom–980 Mad Ave (YU8-8857). Heads and tails *by gallery artists, thru 10/1.*

Findlay–984 Mad Ave (249-2909). Art and architecture, thru 10/15.

***Knowlton**–19 E 71st (794-9700). *Anthony,* Buonagurio, Isaacs, others, thru 10/1.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Elliott, Grayson, others, thru 10/7.

***Laboetie/Goethe House**–9 E 82nd (535-4865)./ 1014 5th Ave (744-8310). Mon-Fri 9-5. DADA works by Duchamp, Grosz, Höch, Man Ray, Richter, Schwitters, others/A photo documentary of the DADA centers of Europe and America, thru 10/8.

***Lerner-Heller**–956 Mad Ave (861-9010). American painting, (1910-77), including Avery, Bluemner, Dove, O'Keeffe, Stella, others, 10/1-11/30.

***Levy**–981 Mad Ave (628-7088). American Art at the turn-of-the-century including the impressionist and ashcan schools with Boggs, Glackens, Lawson, Robinson, Weir, others, 10/1-22.

L'Ibis–667 Mad Ave (935-0490). Dynastic art of Egypt, plus Coptic and Islamic pieces, thru 10/10.

***Reinhold-Brown**–26 E 78th (RE4-7999). Advertising posters from 1905 to 1920, thru 10/29.

Sachs–29 W 57th (421-8686). Baber, Boothe, Levi, Pace, Shapiro, others, thru 10/1.

Spaced–165 W 72nd (787-6350). NYC in watercolor row-houses by Lazzaro, rubbings of Firestein, others, thru 10/15.

Wauters–1014 Mad Ave (988-3447). 19th and 20th century American and Europeans, thru 10/1.

SoHo

Hansen–70-72 Wooster St. (431-5904). Human figures, thru 10/9; Tues thru Sat, 11-6; Sun, 1-5.

***OK Harris**–383 W Bdway (431-3600). Narrative paintings by Attie, sculpture by George, works by Gold and photos by Wilson, thru 10/8.

SoHo Center–114 Prince (226-1995). Tues-Fri 12-5, Sat 11-5. Finkelstein, Singer, others, thru 10/8.

OTHER

***African-American Institute**–833 United Nations Pl (949-5711). Mon-Fri 9-5, Sat 11-5. 80 sculptures, paintings, and graphics by 20 contemporary African artists living in America, thru 1/14.

Associated American Artists–663 5th Ave (PL 5-4211). 19th century Japanese woodcuts thru 10/1.

***Center for Inter-American Relations**–680 Park Ave (249-8950). Tues-Sun 12-6. Warp-patterned weaves of the Andes, thru 11/13.

***Columbia**–Rotunda of Low Memorial Library, Bdwy at 116th (280-5573). Mon-Fri 9-5. Italian rare books, musical scores, architectural drawings, coins Serlio's watercolors of Fontainebleau, Nervi's 1955 treatise, more, thru 10/3.

***New York Public Library**–Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Sacco and Vanzetti case, including posters, letters, newspapers, thru 12/31.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Photography

***Alexander Alland**–New York in 1938, thru 10/1. Prakapas, 19 E 71st (737-6066).

Gail Anderson–Fashion scenes, thru 10/17. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 2-6.

***Ruth Bernhard/George A. Tice**–Nude studies and surreal still lifes/Two years in the life of a factory worker, thru 10/8. Witkin, 41 E 57th (355-1461).

***Lewis Carroll(1832-1898)/Edward Weston**–Ellen Terry, the leading Shakespearean actress of her time, and her family in 1865/50 vintage prints, thru 10/15. Helios, 18 E 67th (988-5593).

Peter J. Eckel–The life of John C. Drumgoole, a janitor turned priest in the late 1800s, 10/1-30. Henry Street Settlement, 466 Grand (466-7868).

Tina Freeman–Color and black-and-white portraits, thru 10/15. Cunningham Ward, 94 Prince (966-0455).

Grey–NYU, 33 Washington Pl (598-7603). Tues-Fri 10-5, Wed til 8:30, Sat 1-5. Panoramic views from the Civil War to the Viking I landing on Mars, thru 10/29.

Glen Heller–Color abstractions and collages, thru 10/17. Images, 11 E 57th (838-8640).

Herta Hilscher-Wittgenstein–Photographs, thru 10/9. Genesis, 41 E 57th (751-7220).

Christopher James–Hand dyed and enameled studies, thru 10/8. Esman, 29 W 57th (421-9490).

Vilem Kriz–Ordinary objects in unexpected/surreal relationships, thru 10/15. Kimmel/Cohn, 1 W 64th (799-6675).

***Irving Penn**–Platinum prints of photos from 1947 to 1975 including small tradesmen portraits, nudes,

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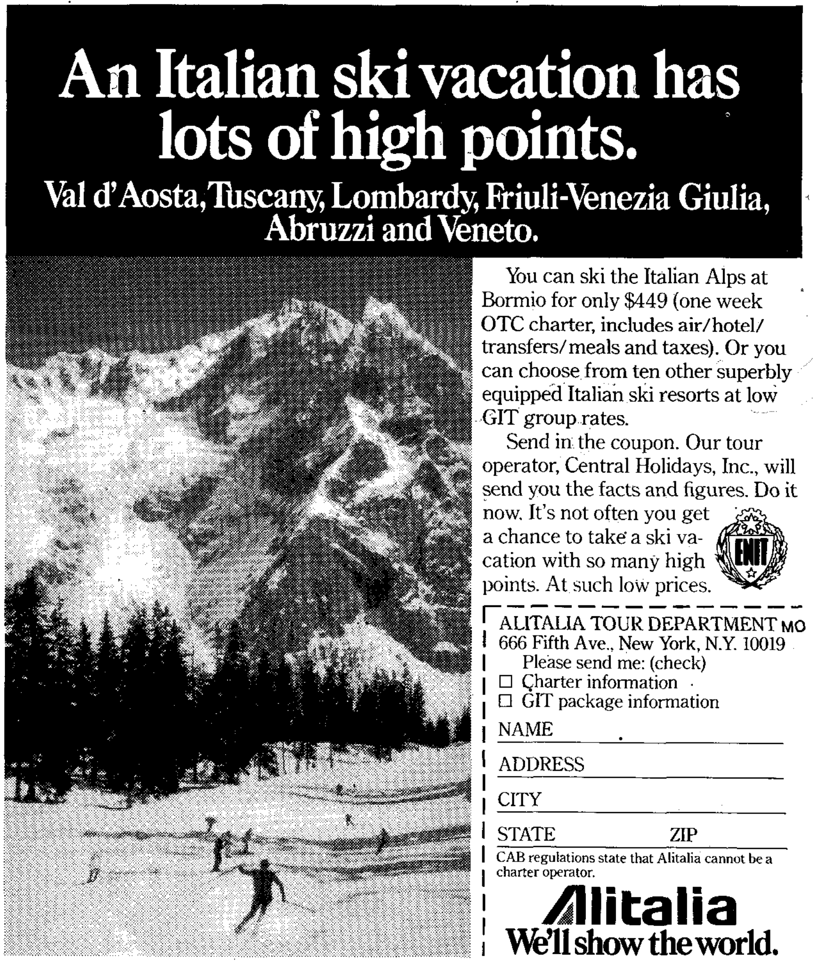

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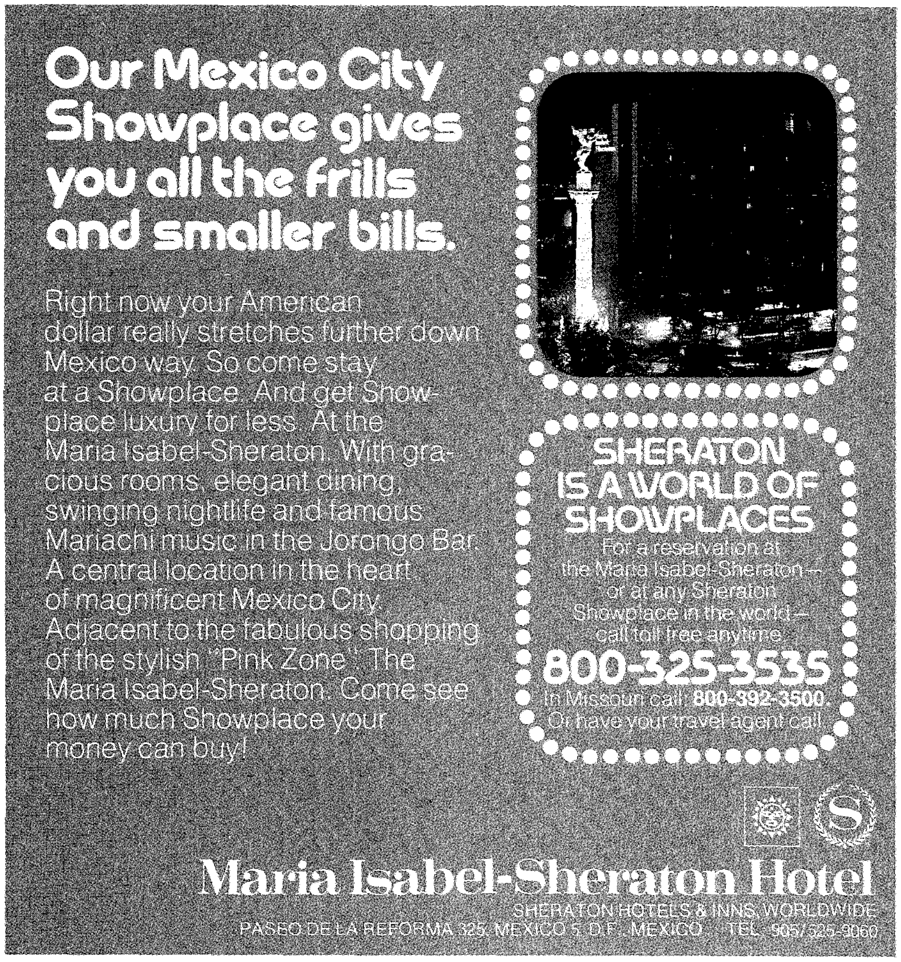
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cigarette butts, anthropological studies, thru 10/11. Marlborough, 40 W 57th (541-4900).

***Steven Scher**–Firefighting in NYC, 10/3-11/30. Image, 565 5th Ave (TN7-4747). Mon-Fri 9-5.

***Ben Shahn**–Vintage photos from 1932 to 1936 by this modern American master, 10/4-29. Prakapas, 19 E 71st (737-6066).

Robert J. Steinberg–Heliographics, thru 10/28. Pfeifer, 825 Mad Ave (737-2055).

***Larry Williams**–"Dreaming of Various Women Gone Berserk," and Adams, Callahan, Kertesz, Newman, Siskind, Strand, others, thru 10/1. Light, 724 5th Ave (582-6552).

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. **Hayden Planetarium:** *The Cosmic Laser Concert:* Laser light and recorded music; Fri & Sat at 7, 8:30, 10 & 11:30 Sun at 7, 8:30 & 10:30.

Bronx Museum of the Arts, 851 Grand Concourse (681-6000). Mon-Fri 9-5, Wed till 7:30, Sun 12-5.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Lace:* 120 examples of lace from the 17th to the 20th century; thru 10/31. *Chassidic Artists in Brooklyn; thru 10/24.*

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Drawing Toward a More Modern Architecture; thru 11/6.*

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Major Battles of the Revolution; thru 1/31.*

Frick Collection, 1 E 70th St. (288-0700). Tues-Sat 10-6, Sun 1-6.

Guggenheim Museum, Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. Acquisitions; thru 10/16.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Blue and White:* Japanese export porcelain of *the 17th century; thru 1/31. Louis XVI period-rooms,* including the newly-acquired J.L. David portrait of the Lavoisiers. *Signac: Paintings, Watercolors, Drawings and Prints:* 32 works by the Neo-Impressionist master (1863-1935); thru 11/27.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *American Literary Autographs:* From Washington Irving to Henry James; thru 11/27. *Medieval Musical Manuscripts;* thru 12/4. *Rembrandt Etchings:* About 40 of his landscape and portrait etchings; thru 12/4.

El Museo del Barrio, 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5. *Confrontacion:* thru 10/9.

Museum of American Folk Art, 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30.

Museum of the American Indian, Broadway at 155th St. (283-2420). Tues-Sun 1-5. *Traditional Pottery of Mexico*: Ancient and modern; thru 10/15.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. Graphics assembled by designer Jan Tschichold in the 1920s and 1930s; thru 10/31. *Universal Pictures:* thru 1/31. *Chauncy Hare:* Photos of public and private interiors; thru 10/23. The museum's **Summergarden** is open Fri-Sun from 6 to 10.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Jenny Lind in New York:* thru 11/30. *The Grand Landscape* Albert Bierstadt, Thomas Cole, George H. Boughton, others; thru the autumn.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Masked Rituals:* Masks, dance costumes, and photo enlargements of African, Oceanic, and North American cultures; thru 11/13.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. The seaport district around the middle of the 19th century.

Studio Museum in Harlem, An exhibition of traditional African art by Ghanian artist Andrews Ofori Danso; thru 11/6. Works by Andrienne W. Hoard; thru 11/6. 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6.

Ukrainian Museum, 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. Also by appt.

Whitney Museum, Madison Ave at 75th (794-0663). Tues 11-10, Weekdays 11-6, Sun 12-6. **Permanent collection: 1945-75** thru 10/23. *Masterworks;* thru 10/9. *Turn-of-the-Century America:* Paintings, graphics, and photographs; thru 10/2. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

New York's least likely victim: *Lin Min K——. She is 7. She is Asian. She lives on Staten Island. You should be so lucky.*

Murder on Our Minds

By Alden Whitman

New York this summer has been preoccupied by murder, obsessed by homicide, quarrelsome about the death penalty. The six "Son of Sam" slayings, the replay of the Alice Crimmins case, spectacular shootings in Chinatown, the random killings of defenseless old folks, have all combined to put murder on our minds. We quaver with fear that we may be a homicidal victim, an unlucky target of opportunity of some killer. If one judged from conversations about town and from reading the papers, New York would appear to be the murder capital of the United States. Alas for our illusions and civic pride, we have promoted murder out of all proportion and we have sought to out-star Detroit and Cleveland, the country's true homicide heavens.

Imagination, nurtured by fear, has outrun the facts. For all of 1976, our vigilant cops recorded 1,622 homicides, 23 fewer than for 1975, while this year the number's running even lower. The homicide total for last year works out to 4.4 victims a day, not nearly enough to turn a profit for Frank E. Campbell's.

Comparatively uncommon though they are, New York's homicides are usually messy and inelegant. The most likely victim is a black male, done in by a friend in his apartment or hallway. Killings, even those performed in the white bedroom boroughs of Queens and Staten Island, are grungy and sleazy affairs.

Considering, moreover, the advanced technology of killing, our murderers operate in the Dark Ages, employing chiefly handguns, knives, and blunt instruments. Any oaf can pull a trigger. And where is the cunning in wielding a knife or a baseball bat? There isn't a Borgia in the lot, let alone a skilled chemist or poisoner. They are dullards, our killers, which explains in large part why they are so readily caught.

Let's face it, New York homicides lack class, panache, and a distinguished cast of characters. There hasn't been a killing in recent memory that would have bestirred Sherlock Holmes, engaged the psychological skills of Inspector Maigret, or been worthy of the insights of Hercule Poirot or of Miss Marple.

Homicide in New York is a mug's game and ludicrous. The cops say, for example, that the least likely victim to be murdered is an Asian girl of between seven and fifteen living on Staten Island; statistically, she is safest between 7 A.M. and 8 A.M. on a Wednesday in May.

Well, New York is a lot safer than the cops say. Some 8 million people live here; only a minuscule number die in homicides. But it is those few whom we survivors (and potential victims) examine on these fifteen pages.

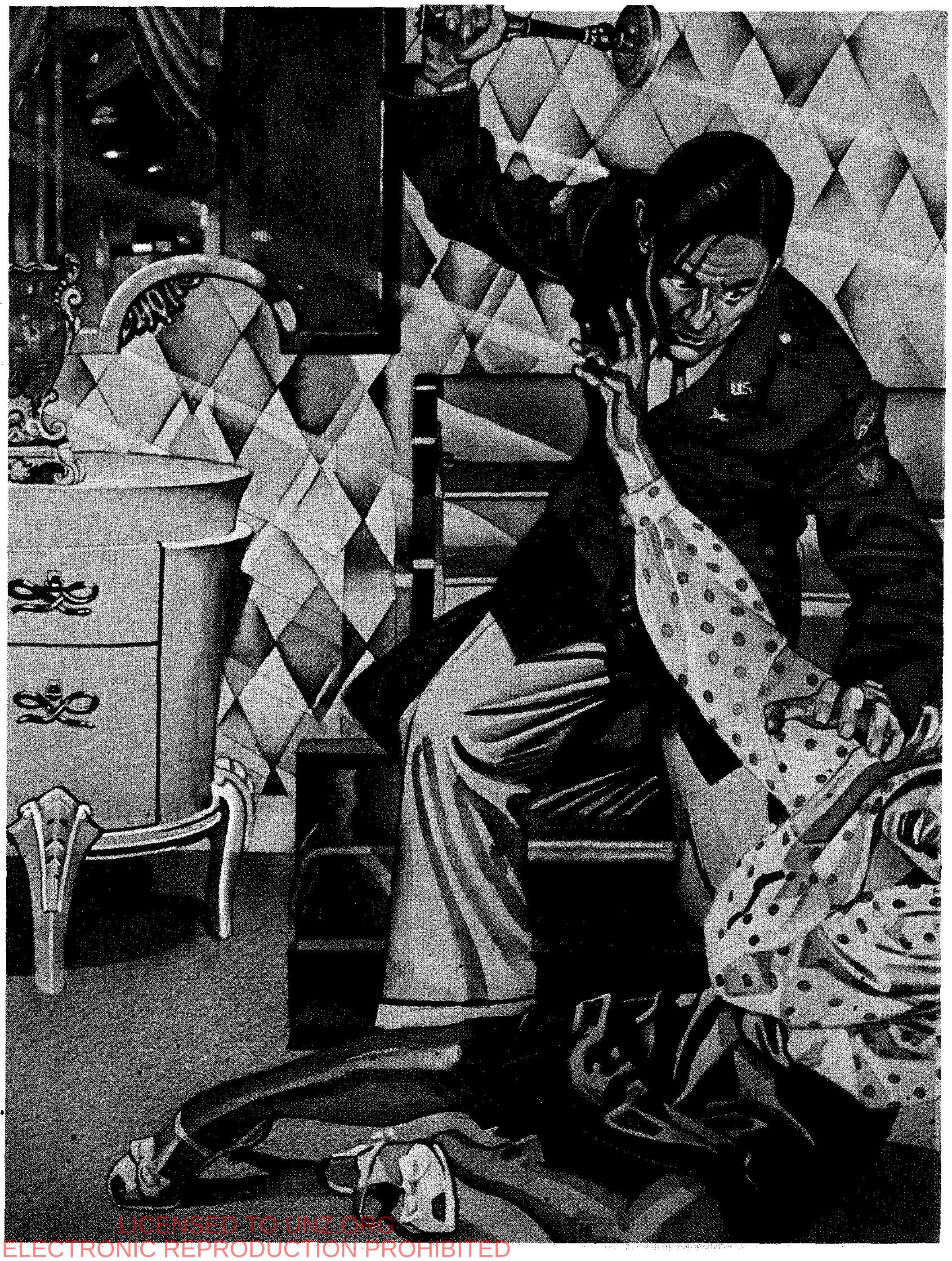
Photographed by Dan Wynn

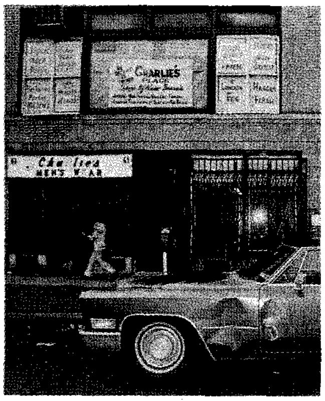
Sudden Vacancies

By Norris Randolph

The luxury apartment you are about to rent comes with drmn, wb/frplc, eat-in kit, sep bdrm, 2 ful bths, and possible ghost.

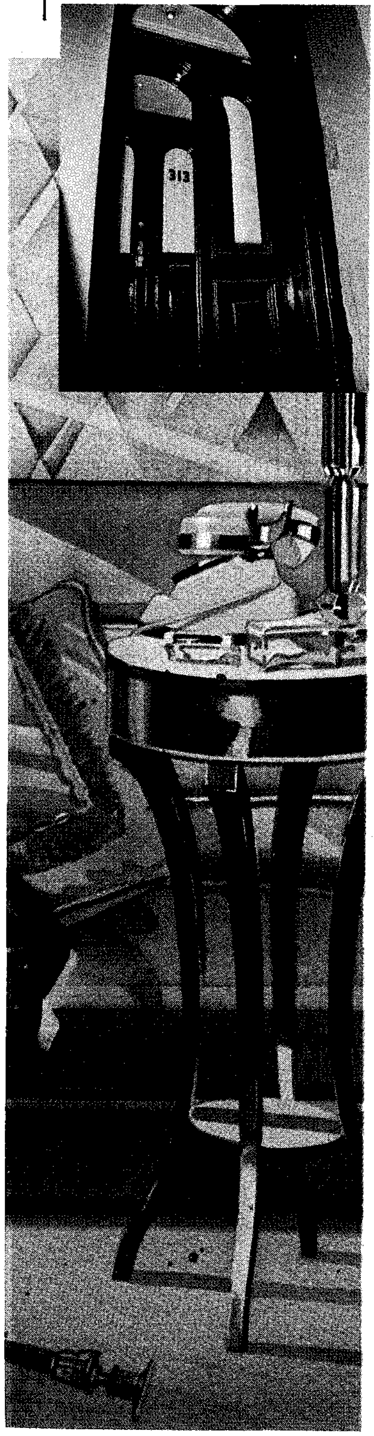
Illustrated by Julian Allen

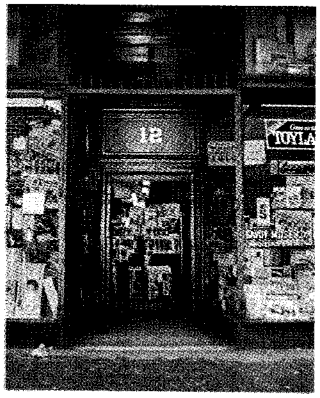




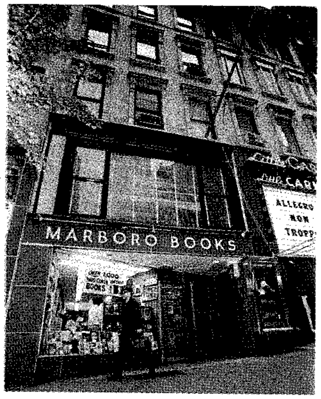
59-61 Allen Street. The rich do as they please. Edward Albert Ridley, 86, habitually wore a Prince Albert, heavy overcoat, and rubbers. With white untrimmed hair and beard, he resembled an uncosmic Walt Whitman. Ridley owned real estate, his office being in a subcellar of a garage. Herman Moench, 60, his bookkeeper and rent collector, had occupied this burrow with him for 30 years. One day in 1931, Ridley said good morning to Moench. No answer. Herman was dead, shot twice. Two years pass. May 10, 1933. The office phone does not answer. Someone investigates . . . and finds Moench's successor, Lee Weinstein, dead, shot seven times, and Ridley beaten to death with a bookkeeper's stool. The ballistics report shows that the same gun killed Moench and then Weinstein two years later! Ridley left an estate of $2,949,524. The three murders were never solved.

313 East 51st Street. On October 24, 1943, Patricia Burton Lonergan, 22, heiress to a $7-million brewery fortune, lay dead in her bedroom, her skull crushed by a pair of antique candlesticks. Where was her husband? At 3:30 that morning, Wayne Thomas Lonergan, a bisexual, had been out gallivanting and had picked up a soldier—or so he said. Actually Lonergan had gone to Patricia's apartment; they quarreled; he killed her, then threw his bloodstained uniform in the East River. Sentenced to 35 years to life, he was paroled in 1965 and deported to Canada, his homeland.

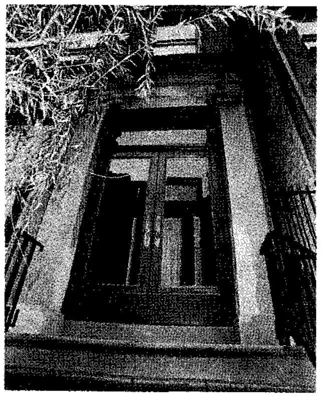




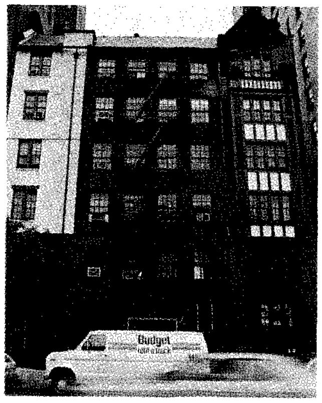
12 West 23rd Street. At 6 A.M., July 28, 1870, Washington Nathan went downstairs for a glass of water. He had a hangover. Passing his father's bedroom in the family mansion, he looked in—presumably receiving a shock. Philanthropist Benjamin Nathan, 57, was dead—murdered, after having been struck repeatedly on the head with an eighteen-inch carpenter's "dog." Suspicion focused on the dissolute Washington, whose whereabouts the night of the murder were accounted for, in part, by a *fille de joie*. The murder remains unsolved.



144 West 57th Street. Dot King and "Mr. Marshall" met over the teacups in a Fifth Avenue hotel. He moved her to a "love nest" and gave her $10,000, furs, jewelry, stocks, and bonds. Dot, in turn, gave everything to her boyfriend, a lounge lizard named Albert Guimares. On March 14, 1923, Dot was found in bed, dead. She had been chloroformed. Guimares's alibi checked. Marshall, it developed, was actually J. Kearsley Mitchell of Philadelphia. He was never a suspect. The case of the murdered "Broadway Butterfly" went unsolved.

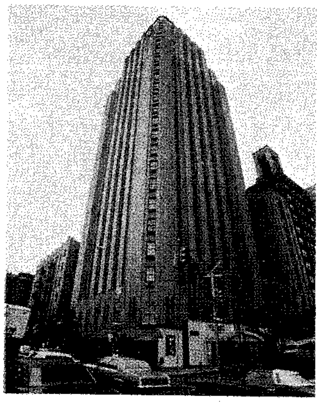


267 West 11th Street. Macomber's saloon on Greenwich Avenue was a wonder to behold. Dr. Robert W. Buchanan beheld it every day. "Buck" had recently divorced his wife for adultery. Two weeks later, however, he announced, "Boys, I'm in love again. Belly up!" He had met Mrs. Annie B. Sutherland, who had made her will in his favor; he stood to gain $10,000. He married her. A year passed. On April 22, 1892, Buck reported her ill. Within 24 hours, she had "gone over." After morphine was found in her viscera, Buck was electrocuted.



22 West 77th Street. Louise Lawson came to New York from Texas looking for the Big Break. What she found was rich men. One gave her a Pierce Arrow and chauffeur. She had a $12,000 brokerage account and lived in a three-room apartment. At 8 A.M., February 9, 1924, two bootleggers buzzed her apartment and were admitted. Twenty minutes later, one of them descended, telling the elevator operator: "She wanted Scotch, not rye." His pal evidently used the stairs. At 10 A.M., her maid found her facedown on the bed, strangled. She was 24.

435 Riverside Drive. When not pulling teeth, Dr. Arthur Warren Waite was batting balls around Riverside Park. Tennis brought him exercise. Money brought him happiness. In September, 1915, he wed Clara Louise Peck, a millionaire's daughter from Grand Rapids. Soon, Mother Peck arrived for a visit. She developed stomach trouble, died, and was cremated. Father Peck came; he, too, succumbed. The autopsy revealed arsenic. Waite tried to kill himself but failed. "Are you crazy?" he was asked at the trial. "I think not," he said. He died in the chair in 1917.



The Beekman Tower. On a Christmas cruise aboard the S.S. *Vulcania*, Dr. Fritz Gebhardt met and wooed a girl whom we shall call Heidi Schmidt. A year later, in November, 1935, she was living on the nineteenth floor of the Beekman Tower. Fritz was on the twenty-first. One night, he felt sick and telephoned Heidi. She arrived, in nightgown. He grabbed for her, allegedly proposing an "unnatural act." She grabbed a convenient gun, allegedly shooting him. He died. She stood trial, reliving the incident and sobbing. The jury was convinced. Not guilty. ■

Photographed by Allan Weitz

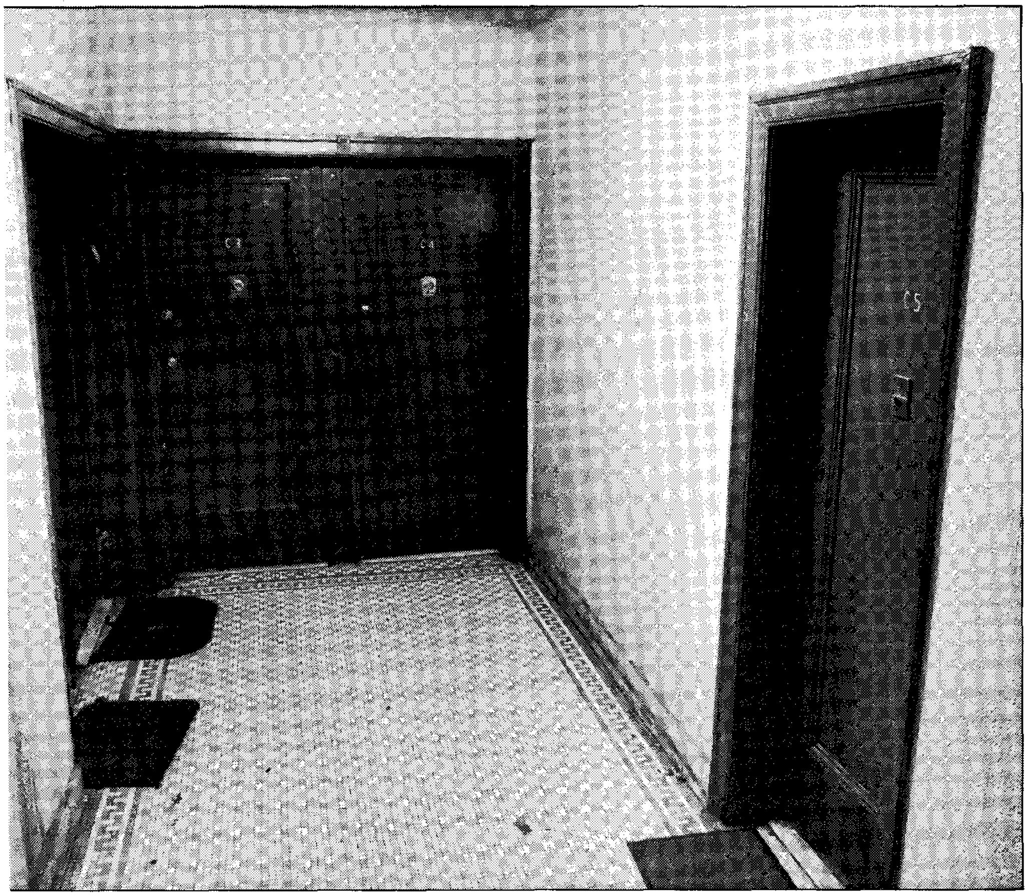
Saturday Night Dead

Text and photographs by Herb Goro

Murder victims average zero to twelve on a Saturday night in New York. Last Saturday night was slow. There were only three.

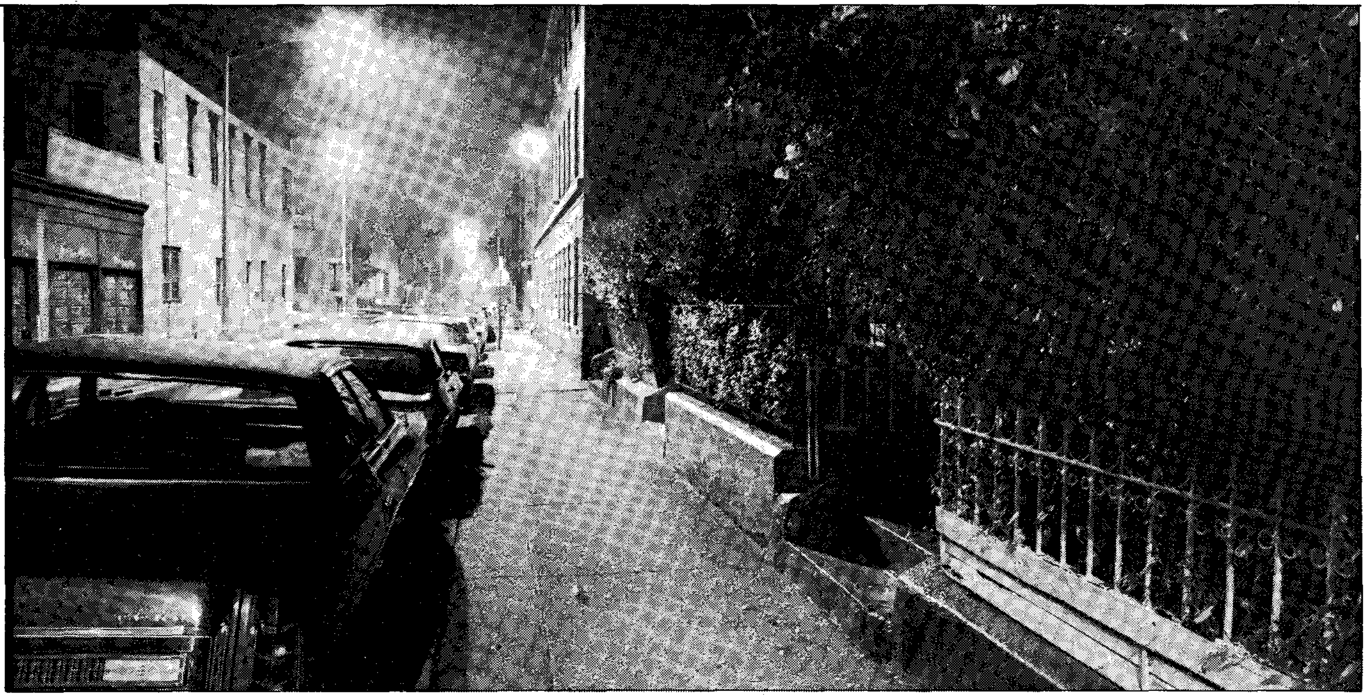
9:15 P.M.:
Fred Nocella,
56 years old

Mr. Nocella, a male Caucasian, is driving his 1973 Cadillac along Murdock Avenue in Queens when his car appears to go out of control at the intersection of Murdock and 203rd Street. The vehicle crashes through a metal fence and lands against a tree. When the police arrive, they assume it is an auto accident. Mr. Nocella is bleeding from the mouth and chest. He is taken to Queens General Hospital and is pronounced dead on arrival. While performing an autopsy, the Queens County medical examiner's office discovers a bullet hole. A small-caliber bullet has entered Mr. Nocella's body through the left upper extremity and traveled through the pulmonary artery and the main aorta. An X ray of the chest area reveals no bullet. Further X rays indicate that the bullet has embolized and traveled from the aorta through the chest and abdomen, finally lodging in the left buttock. Homicide? The police assume so.



12:30 A.M.: Martaniano Jorge, 70 years old

Police discover Jorge, a Hispanic, murdered in his apartment, C5, at 1105 Sheridan Avenue in the Bronx. He is found tied to the bed, arms stretched out and legs lashed together. He has been stabbed numerous times in the neck, chest, stomach, and back—and has apparently been dead since Friday. The apartment is ransacked; robbery appears to have been the motive. There are no signs of forced entry, and the police assume Mr. Jorge knew his murderer. The old man lived alone in his apartment for fifteen years. He was well known in the neighborhood and was thought of as "a nice guy." Police consider this case an unusually brutal homicide. They describe the scene as a "bloody mess. . . . He was cut up like a turkey." Various knives have apparently been taken from the kitchen and plunged into the victim. Police surmise that the murderer or murderers tortured Mr. Jorge in an effort to make him divulge the whereabouts of money hidden in the apartment. The case is under investigation by the Seventh Homicide Squad.



12:40 A.M.: Joseph Sylvester, 16 years old

Sylvester, a black, is stabbed in the chest on Lincoln Place in the Crown Heights section of Brooklyn. He is taken to St. Mary's Hospital and dies a short time later. According to a witness, Sylvester sold marijuana to a group of adolescents a few days before the incident. His customers were apparently dissatisfied with its quality. Tonight the teenagers—a group of about eight or ten—find Sylvester on the street and complain about the bad grass. The leader of the group, John Green, demands their money back. Sylvester then picks up a couple of bottles and throws them at the group, running away down the block. The teenagers chase Sylvester down Lincoln Place, where he picks up a stick and begins swinging. Knocking the stick out of his hand, John Green plunges a four-inch knife into Sylvester's chest. Green and the others escape from the scene. At 1 p.m. Sunday afternoon, in apparent retaliation for the Sylvester murder, John Green is shot once in the left rear side of the body. He too is taken to St. Mary's, where he too dies. ■

Life at the Morgue

By Frederick A. Geib

"... It is difficult for anyone to stand amid what appears to be human carnage and appreciate the legitimacy of such horror..."

I came very close to death and I came to know it better than I ever thought possible. In 1975 I spent part of the month of January at the morgue of New York City, or, more specifically, in the office of the chief medical examiner of New York City. It is the function of the medical examiner's office to deal with all sudden, unnatural, and unattended deaths in the five boroughs of New York. There are approximately 90,000 deaths a year in New York City, of which some 30,000 come to the attention of this office.

The six-story building at First Avenue and 30th Street has no other function than to serve the dead. Given the size of the city, there is probably no other place like it in the entire world.

The first visit to an autopsy room is bound to be a traumatic experience for anyone. Lay persons, medical students, even doctors who are not familiar with autopsies, find it grotesque. It is difficult for anyone to stand for the first time amid what appears to be human carnage and realistically understand and appreciate the purpose and legitimacy of such horror.

The main autopsy room is a busy place. About 7,000 autopsies are performed a year; this averages out to nearly twenty a day. The procedure of the autopsy itself varies very little except in unusual cases or when a foreign object (like a bullet) in the body must be removed. The bodies to be autopsied are wheeled in on a stretcher cart from the mortuary compartment by mortuary attendants. With practiced indifference they casually transfer the body from the stretcher to one of eight tables. Transfer is perhaps too nice a word, for the body is pulled, pushed, tugged, and flopped from the tray to the table. It is difficult to see a human form that once held life treated like a sack of grain and still maintain one's equanimity. I found this possible only after coming to consider corpses as bodies without people.

The bodies are placed in usual autopsy position, supine, hands at sides with a wooden block under the shoulder blades. This block causes the chest to be thrust upward and the head to fall back. In some instances the block is initially placed under the head. This is to facilitate the first step in the autopsy.

Although there is no strict sequence in which an autopsy must be done, it usually starts with the head. The first step is to "reflect" the scalp before taking off the top of the head. With a scalpel, the doctor cuts the scalp over the arch of the head, literally from ear to ear. Then he peels back the flesh of the scalp in both directions, exposing the bare bone of the skull. Next, with an electric saw, he takes the top off the skull, without penetrating the brain.

Now the doctor approaches the table and, with a tool that is a cross between a chisel and a screwdriver, he pries the top off the skull. (It is still attached by the cranial membrane.) The removal is no easy matter and often requires considerable force. When the top of the skull has been removed, he examines the brain, *in situ*. Then he removes the cranial membrane from the top of the skull and examines the interior surface of the bone. His next operation is to remove the brain intact. After this procedure he begins to dissect it, peering cautiously at each segment to note any abnormalities. If nothing appears unusual, he takes the sectioned brain and places it in the top of the skull, which has been sawed off, and puts it to one side.

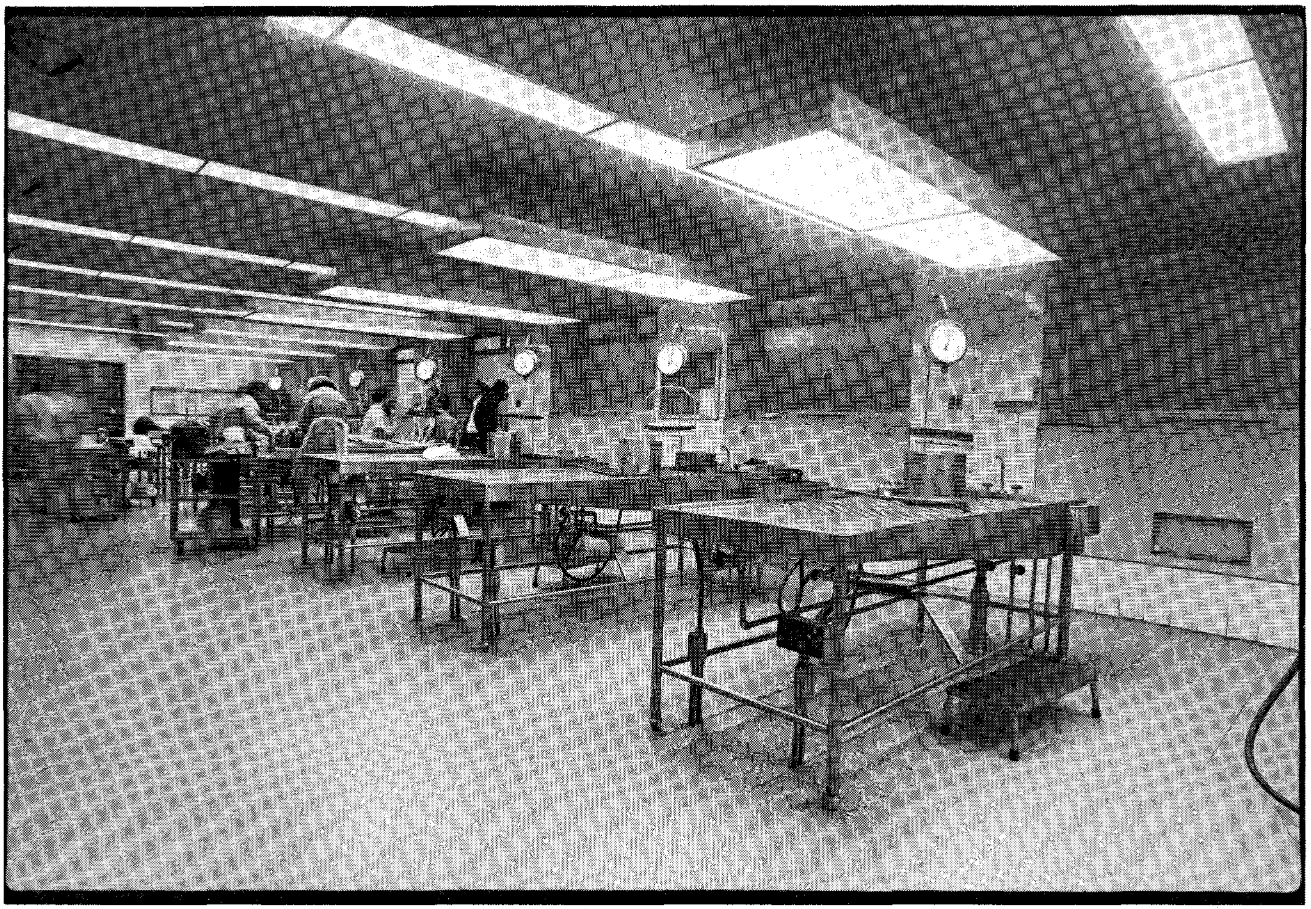
The Victim's Eyes

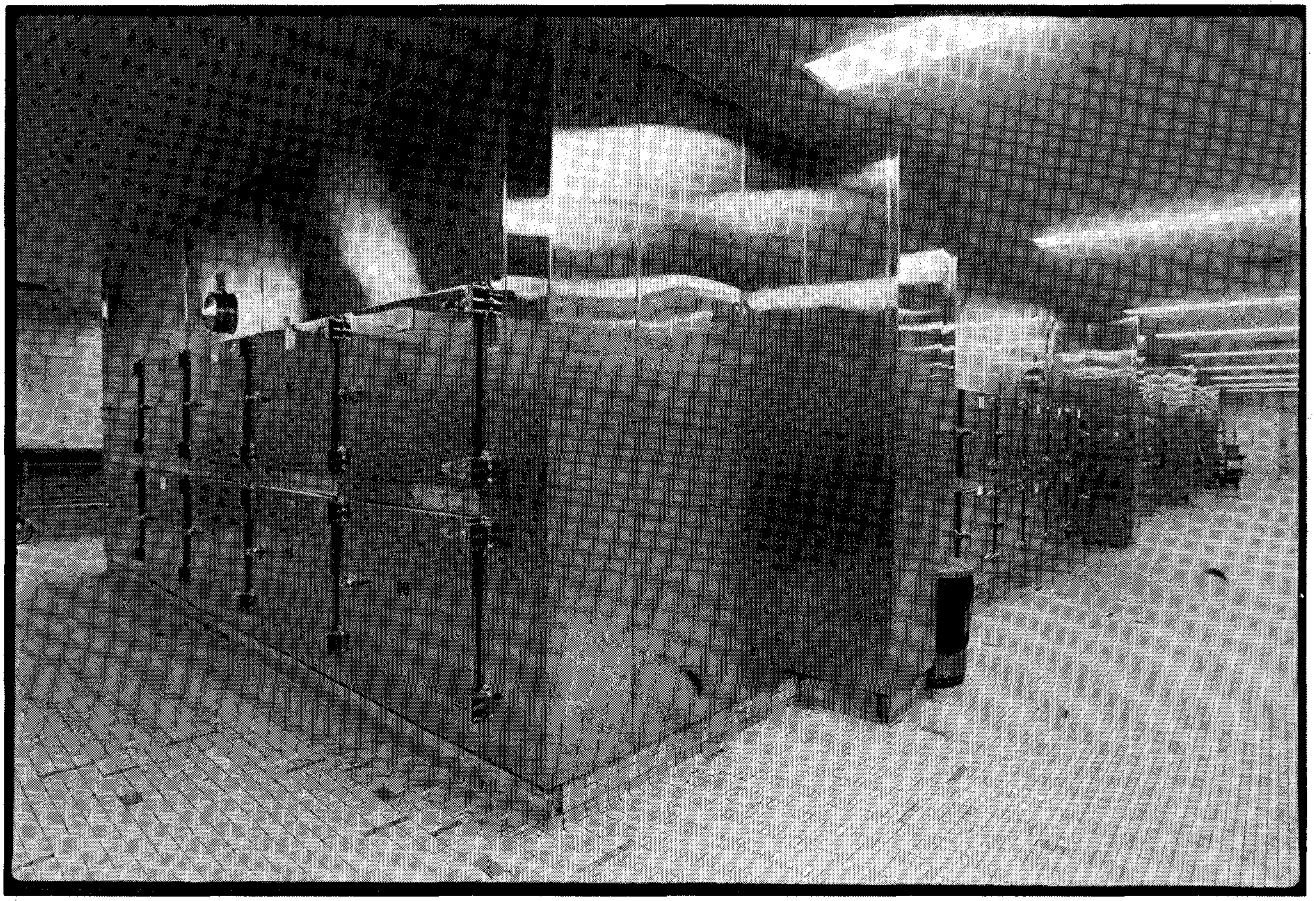
Many murderers go to special trouble to shoot out their victim's eyes, feeling that their own image is somehow imprinted on the retina. Nonsense. The doctors at the New York City medical examiner's office have looked and looked and have found no such thing. —Dilys Winn

Next, he takes a scalpel and makes a V-line incision at the top of the chest. Starting at the point of one shoulder, he cuts downward toward the center of the chest and then back up to the point of the opposite shoulder. From the lowest point of this first V-like cut he then cuts down the length of the body to the pubis. He slices the fatty tissue from the muscle and peels back the top flap—the triangle from the two shoulders and the mid-chest—then parts the center line cut, opening up the abdominal cavity.

The abdominal cavity is open but the thoracic (chest) cavity is still protected by the rib cage. A portion of this must be removed in order to facilitate the removal of the heart and the lungs. The doctor rinses off his gloved hands and picks up the electric saw. He saws two cuts diagonally across each side of the rib cage so that a triangular section is freed. Again, one is impressed with the force necessary to destruct the human frame. Once this triangular piece of bone and muscle is removed, the doctor peers briefly at the membrane or pericardial sac enclosing the organs of the thoracic area. He cuts it open and proceeds to remove the heart—and then the lungs, liver, kidneys, stomach, and intestines. With skilled precision, the body is emptied of its contents, leaving an empty shell. Deftly, the doctor examines the inside back of the body for markings of unusual evidence. With quick, practiced skill he separates the heart from the other organs and viscera he has taken out of the body. The naked unattached heart, lying on the square black dissecting board, does not look like a stereotypical heart, nor is it as bright red as hearts depicted on valentine cards. Yet this is the crucial muscle, the biological pump that sends our blood coursing through our bodies to keep us alive. Holding the heart in his hand, the doctor examines it critically, he weighs it and finally dissects it. The same proce-

Photographed by Carroll House Communications Inc.





Death be not proud: *Autopsy room (top) and refrigeration room at the city morgue.*

> "...After the body has been stripped and emptied, the final step is to reassemble it and give it a humanlike appearance..."

dure is followed with the other organs. A small segment or two are saved for further microscopic analysis. A sample of blood is also saved, and, in some cases, the contents of the stomach and the bladder. The doctor dictates his findings into the formal autopsy report.

In the autopsy room, the corpse is always spoken of in the present tense: "He has an enlarged heart . . . his pupils are dilated . . . her liver shows fatty tissue." Autopsies are also written in the present tense, though one might expect the past tense. The reference is always to the "body." Only after the funeral director has claimed the body does it become the "deceased." Only after it is sent to a medical school does it become a "cadaver." Even in death, status distinctions play a part.

After the doctor has finished his work and the body has been stripped and emptied, the final step is to reassemble the form and, in doing so, to give it once again a humanlike appearance. This is the task of the attendant.

With calm indifference he checks to see that all the organs and viscera are back inside the body cavity. (This is not a universal practice. In many localities the body is stuffed with cotton or some other material. In New York, I have been told, replacing the viscera is a matter of the presiding doctor's ethics more than anything.) He places the sawed-out triangular piece of rib cage back in its original position, covering what has been put back in the body. He pulls a mass of fibrous material (oakum) from a large roll. Next, he threads a large double-curved needle with about fifteen feet of soaked white twine. Fashioning the oakum into a rough oval wad, he places it in the empty skull. The top of the skull bone is refitted and the flesh of the scalp pulled back over the skull. With the threaded twine, he sews the scalp adroitly. After tying off his final stitch, he starts on the body cavity. Beginning at the pubis, he makes a simple overhand stitch, aided by the curvature of the needle and the pliability of the moist thread. The result is not a neat surgical seam but is lumpy, twisted, and braidlike, not unlike the subcutaneous skin tattooing done by primitive peoples. As he progresses up the body toward the midchest, it is amazing to see how quickly the rent-open body reassumes its normal appearance. Next, the attendant washes the body with water and a sponge. When all is done, the remolded human form is ready to be returned to its mortuary compartment.

When the next of kin come to identify a body after it has been brought to the morgue, they are first brought into an office and asked a series of questions. The body, draped with a black rubber sheet so that only the head is showing, has been placed, supine, on a dumbwaiter downstairs in the mortuary. If necessary, the mortuary personnel perform slight cosmetic attentions to the body. The body on the dumbwaiter is then raised to the first floor, stopping behind a large glass window in a room adjacent to the office. When a light over the door goes on, the interviewer knows the body is ready for viewing. The interviewer than asks who will identify the body. Any number may do so, but generally only one person will assume the task. The interviewer then escorts him into the viewing room and asks him to stand in front of the window, which is shielded by a heavy metal curtain. The interviewer presses a button and the metal curtain or screen slides up. Very quickly the interviewer asks, "Is this the body of . . . ?" Many times the viewer does not hear the question and it has to be repeated, sometimes twice. Some viewers look only for an instant, others as long as they are allowed. After an interval, the interviewer presses the button, the curtain drops back into place, and the viewer is led out of the office. If there are no questions about the death, permission is given for a funeral director to call at the mortuary for the removal of the body. If the viewer requests, he may view other parts of the body. In these instances the body must be lowered to the mortuary, the drapery rearranged, and the body raised again. As the interviewer and next of kin leave the viewing room, another button is pressed to signal the mortuary staff below that the viewing is complete so that the body may be lowered and replaced in its mortuary compartment. In some cases the viewer is allowed to go down to the morgue to view the body, but then a protective screen is put around the body so that the viewer will be shielded from the general mortuary area.

GUY BILLOUT

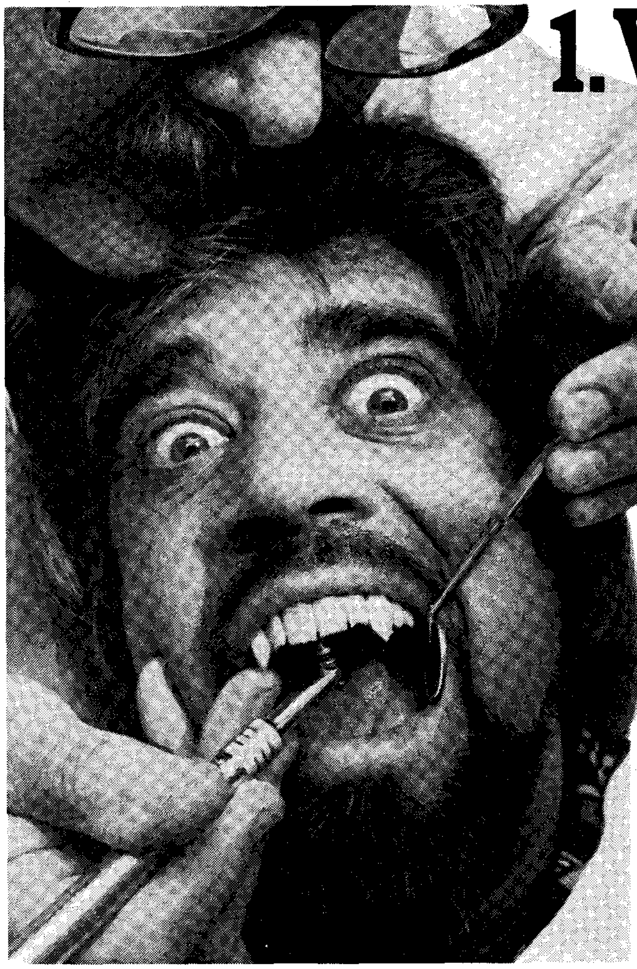
Do They Still Use Toe Tags at the Morgue?

Yes. One set is slipped on the toes by hospital personnel or by the local police, and a second set by mortuary attendants. The morgue tags are made of reasonably sturdy manila, with a string looped through one end, and are similar to the tags one puts on packages or luggage. Nothing very fancy or special. The tags do tend to slip off, but nobody makes a fuss; they merely slip them back on again. —Dilys Winn

The range of emotional responses that people display at the viewing is amazing. Some weep in stoic silence, some cry out in heartbreaking sobs. Some press their faces against the window. Some bang on the glass with their hands or even their heads. I noticed that the heavy thick glass with wire embedded in it was cracked in at least two places.

One experience during my research had a more profound effect on me than any of the others. This was the evening tour to visit the death scenes of those who had died unattended, suddenly, accidentally, or in any other manner, excepting homicide, that warranted the attention of the medical examiner's office. The presence of a representative of the medical examiner's office is not frequently required at deaths among the middle and upper socioeconomic classes, and thus these tours took us to the squalid sections of the city that are home turf for the minorities, the poor, and the alone.

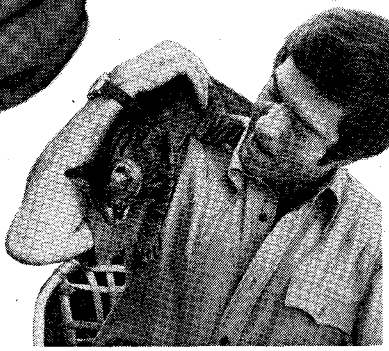
I had never realized the large number of people who die alone. Sometimes two or three days pass before they are missed and found. To walk into a squalid, sordid, unventilated room no bigger than a large closet, and to gaze on the body of a human being who has died hours before is in itself a moment of considerable impact. But to appraise the room whose four walls encompassed the life of that individual yields an impression like a sledgehammer. A drawer is pulled open to reveal a handful of paper clips, two broken ball-point pens, a tattered photograph, and an old letter. Is this the sum total of a person's existence? He is not here to say, "No, I was an important person; I had feelings, I loved, I was loved, I laughed, I accomplished." Only his small belongings remain to offer testimony to what he was, and sometimes this testimony is too softly spoken to convince us. Death indeed is empty and lonely. ■



1. Who's that behind the fangs?

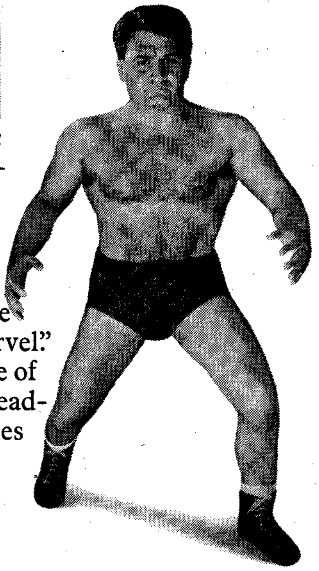
He started out as plain Robert Smith.
Now he's the world's most successful disc jockey.

2. Who is Dapper Dan's ghost?



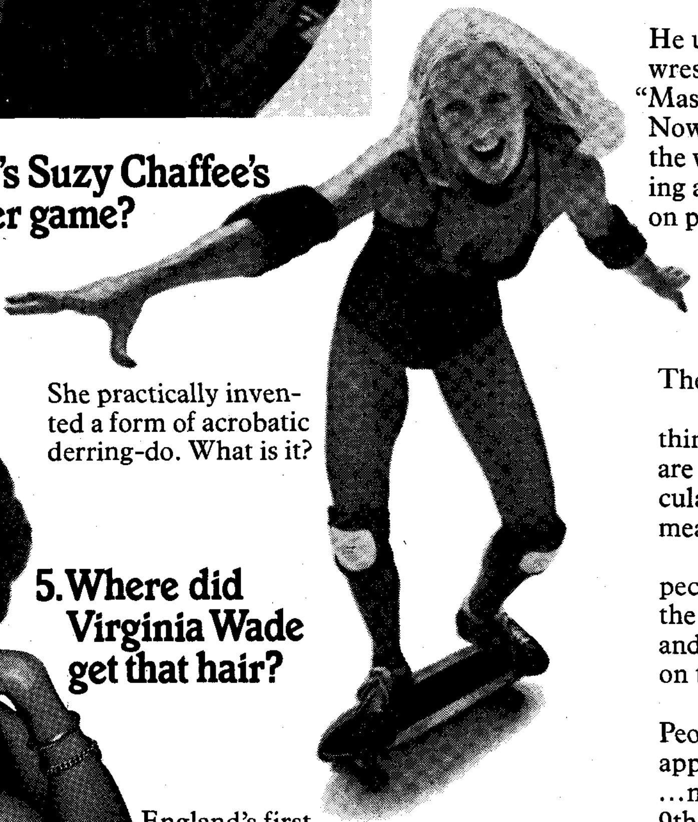
Dan Rather wrote, *The Camera Never Blinks,* with an old buddy's help. Name the ghost.

3. Doctor who?



He used to wrestle as the "Masked Marvel." Now he's one of the world's leading authorities on pain.

4. What's Suzy Chaffee's winter game?



She practically invented a form of acrobatic derring-do. What is it?

Photographs by:
Rich Iceland,
Arthur Schatz,
Mark Sennett/Camera 5,
and Julian Wasser.

5. Where did Virginia Wade get that hair?

England's first lady of tennis changed her image with a visit to a famous hair stylist.

You say you've got all the answers? Then you probably read People.

They love to keep up with everything, these People readers. And there are more of them all the time. Our circulation's already two million. Which means 12,879,000* adult readers.

They're the best possible prospects for all kinds of people products… the young, educated, prospering men and women who always pick up first on the new ideas.

Look at the ads in an issue of People. Food, cosmetics, liquor, cars, apparel, tobacco, appliances, insurance …no wonder we zoomed from 26th to 9th in PIB ad pages last year.

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*1976-77 Simmons, updated to reflect two million rate base.

ANSWERS:
1. Wolfman Jack.
2. Mickey Herskowitz.
3. Dr. John Bonica.
4. "Hotdogging" on skis.
5. Vidal Sassoon.

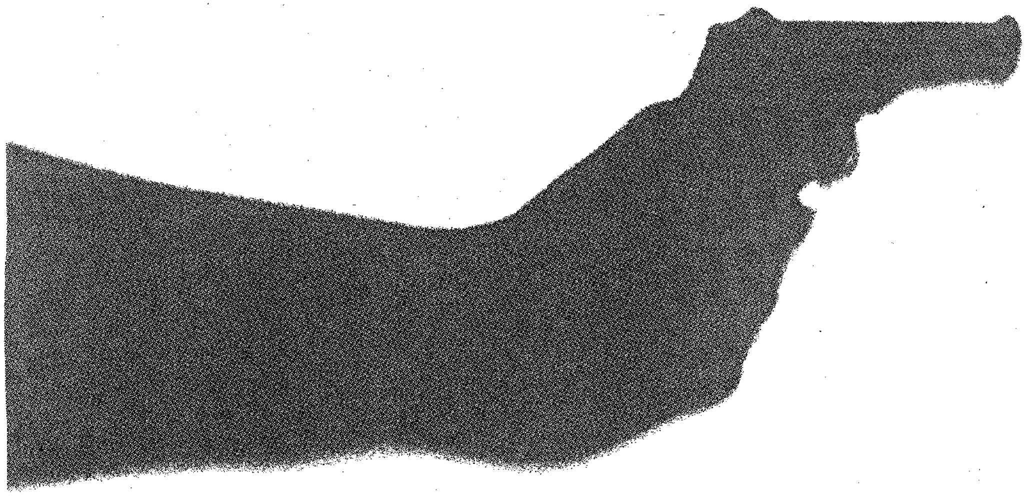
People weekly

About as close to people as you can get.

Murder on Our Minds

Terminal Cases

A meditation by John D. MacDonald



Suppose you didn't even need a gun, Travis. Suppose all you had to do was point your index finger at a person and give a little pull."

Meyer and I had come up to New York to bury Morrie Fox. He had been walking home on the west side of upper Madison when two fourteen-year-old Puerto Rican kids lost control of their stolen van. It spun out of control and just before it impacted a steel post, killing one kid and paralyzing the other, it had punted Morrie through the window of a shop selling ecclesiastical doodads. We had just made the fifteen-mile trek from the grave site back to the Carlton House, where Meyer had engineered the loan of a two-bedroom apartment from a lady named Roxanne Unpronounceable who was big in container ships.

Morrie had wanted to be buried in a cardboard box made of recycled paper, but something in the ordinances said he would have to settle for pine, and he was beyond argumentation, so he settled. That was Morrie, biodegradable to the last.

It was a drizzly autumn afternoon, and we were mellowing on a couple of bottles of white Burgundy, a Puligny-Montrachet '71 which Meyer had selected after prowling the bins and racks at Sherry-Lehmann across the street.

"McGee," he said to me, and to the world at large, "all the activities of man if continued long enough have a 100 percent mortality. Living in the Russian mountains and downing yogurt will kill you after 120 years or so. We are all terminal cases. You and me and Hubert Horatio. Incidentally, that was a graceless word to use in Hubert's case. The semantics of the press have to be directed at a public a bit less well educated each year."

"Morrie got terminated a little early."

"By misadventure."

"And so did the lassies in Son of Sam's line of fire."

He turned from the rainy window and came over and sat across from me in a deep couch, looking more pontifical than usual, lips pursed, little bright-blue eyes a-squint.

"Forget Son of Sam a moment. Attend the slogan we hear so often: Guns don't kill people. People kill people. A man in an office is enraged at his partner. He yanks the partnership revolver out of the desk drawer, thrusts it toward his lifelong friend, and fires. Old partner takes it in the skull. It slams him back against the wall and he drops onto his face. Heavily. There is blood and brain tissue on the wall. Old partner breathes twice more and stops. All the sphincters relax. Hydrostatic pressures have bulged the skull hideously. There's a stench of urine and fecal matter. And a horrid stillness. And the man who did the shooting suddenly realizes he has ended his own life too."

"So?"

"What if he yanked the desk drawer open and took out a club. Could he beat his partner to death? Could he take out a knife and slice his partner to death? It would take a great deal of physical effort over a much longer time. All he had to do was crook one finger against a curved piece of metal and give a little pull. The hammer fell, the firing pin struck the charge, the expanding powder shoved the pellet down the tube and across the space and into old partner's brain. Most gun murderers, over half of them, are people killing people they know. Relatives by blood or marriage. Feuding neighbors. People at work. We will never know about successful suicides by gun. But so many of them leave no notes, as compared for example to the jumpers, that one can wonder if it might not be, in many cases, the random impulse—an impulse one cannot countermand once there is enough pressure on the trigger to start the machinery. Suppose you didn't even need a gun, Travis. Suppose all you had to do was point your index finger at a person and

Photographed by Frederich Cantor

give a little pull with your middle finger. How many murders would we have? How many suicides?"

"Hey, wait a minute!"

"For what? I am just saying that the easier and more accessible the machinery, the oftener it will happen."

"But people seem to be getting . . . angrier lately."

"More irritable. Frustrated. Belligerent. Maybe even more murderous? Perhaps. A function of numbers. There are over 4 billion of us now. Lemmings are self-limiting. Murder may be part of our response to numbers which have grown too big. Maybe the lemming leap is *their* nuclear warhead."

"You're a cheerful brute, Meyer." He hoisted his glass and smiled a dreadful smile.

"Or it could be junk food."

"Inciting to murder?"

"Additives addling the wits. And, of course, malnourishment will stunt the brain as well. So will lack of love. In this city there are hundreds upon hundreds of institutionalized infants who take two and three times as long as a family child to learn to walk and to talk, because they do not get enough stimulus. Not enough hugging. A horrid loneliness. If they should get guns one day and roam the streets killing strangers, could we say it would be for no reason? Or for the most compelling reason of all?"

He promised no more massive insights concerning death and murder and the city. The wine was gone. The sky stopped leaking and a late golden sunlight slanted into town. We ambled on down to 60th, pausing to look into the windows at brass carriage lamps, British wool, polo mallets, Italian antiques, bibelots, camel saddles, babushkas, ear trumpets, snuffboxes, and old movie posters. A shop going out of business invited one of Meyer's more horrible puns. "Little boutique has lost its chic," he said.

We were heading slowly toward Pearl's, where, among other things, we planned to have some bitter melon. But Meyer got back onto Topic A before we got there. He stopped, lost in thought, with people stepping around him and glowering at him. I edged him back against the side of an office building.

"Group disapproval!" he said forcefully.

"What?"

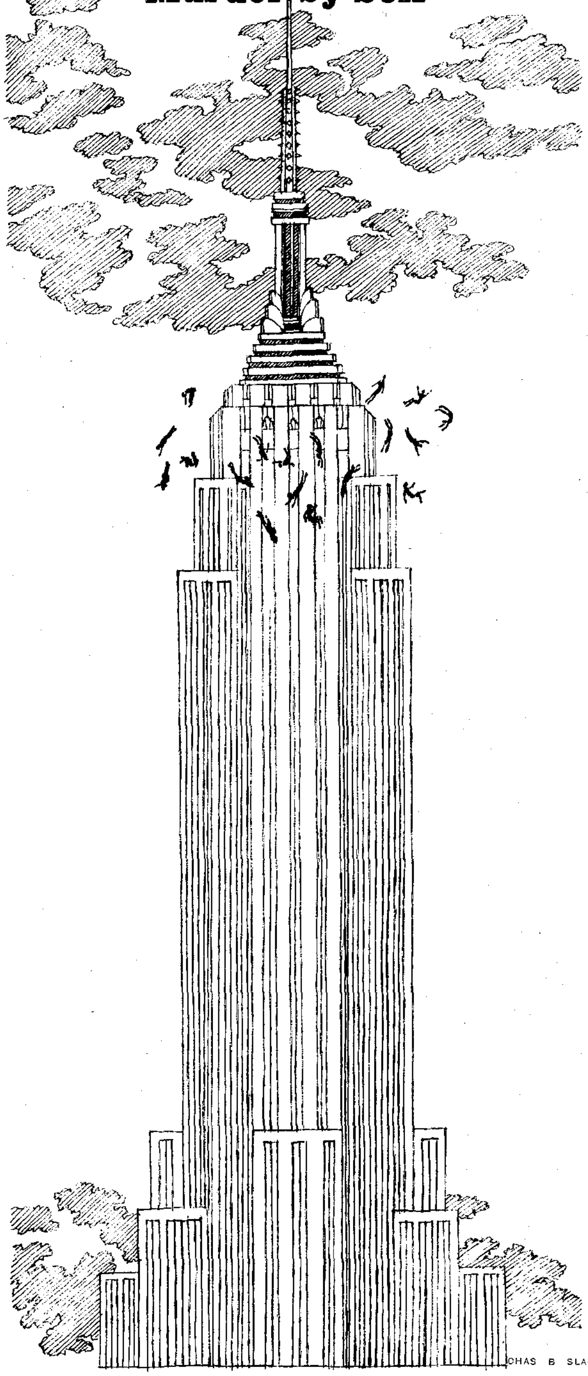
"Take a violent, unruly kid in a small town a hundred years ago. When he did something rotten, there were a hundred people expressing disapproval. Cold shoulder. Contempt. Distaste. The town would turn that kid around. His society would turn him around before he could get too far over the line."

"And now people don't care that much?"

"That isn't my point. The point now is that television is the peer group, the kid's society. He does something foul and feels a sneaky guilt and comes back and turns on the set and he discovers that Johnny, Merv, the Muppets, Kojak, Captain Kirk—they all want to please and entertain him. The men and women who sell things strain to sell him something nice. They are all his big family that he has grown up with, and they all still treat him just as they did before. They direct all that charm and talent right at him, in his room. So he doesn't get turned around. And in the unlikely event he gets caught and serves time, they'll follow him right into prison and entertain him there as well."

He went on ahead, mumbling, gesticulating. I followed along, sighing. He was onto something, as usual. I thought about Morrie Fox and decided I would really miss him. The rain was coming down again. Three predatory hookers estimated my net worth. Two more blocks to Pearl's. There would be some terminal people terminated tonight in this city. And in Detroit, Copenhagen, Amsterdam, Cairo, São Paulo, Tokyo, and Melbourne—most of them, as Meyer had noted, by their friends and relatives and business associates. ▬

Murder by Self



There are about 95 skyscrapers in New York City, but only one seems to attract serious jumpers: A total of eighteen people have leaped to their death from the upper reaches of the Empire State Building. Perhaps attracted by the city-record height of the World Trade Center, a couple of people have attempted to boost themselves over the waist-high fence on the observation deck of the south tower, but alert guards have caught them before any damage was done. Another mildly electrified fence, a few feet further on (with sufficient voltage to stun a human being), will knock out anyone who tries to get to the edge. It would, however, be a snap for a disconsolate pole-vaulter. In springtime, the peak period for suicides, some settle for fire escapes and terraces. In 1974, one desperado flung himself from the somewhat tacky reaches of the Port Authority Bus Terminal. —Nancy McKeon

Murder on Our Minds

How a Dish of Manicotti Convicted Alice Crimmins

By Milton Helpern, M.D., with Bernard Knight, M.D.

> "...At the autopsy we were able to be very definite about the food in Missy's stomach because it was virtually undigested..."

The story started in July, 1965, when Mrs. Alice Crimmins was 26. She lived in a ground-floor apartment in Queens with her two small children, a girl and a boy. The lad was named after his father, Eddie Crimmins, and the girl after her mother, though she was called "Missy." Eddie Sr. was separated from Alice and was living a few minutes away.

Tired of being cuckolded, he had left home. Alice was a striking beauty: shapely, red-haired, well groomed, and vivacious. Her sex appeal, coupled with an undercurrent of titillating affairs, contributed to the attraction that the epic had for the news media.

On July 14, the Queens police headquarters in Jamaica received a call from the father. A patrol car was sent to investigate, and the policeman found Eddie at Alice's place; she had called him a short while earlier. Alice had gone to the children's room at about nine that morning and discovered them missing.

At this stage of the investigation, 150 policemen were drafted to search the neighborhood for two kidnapped children. While the search went on, Alice Crimmins gave the following account of her movements the previous evening:

At 5 P.M. she was out riding with the children in her Mercury convertible and stopped at a delicatessen for groceries, including frozen manicotti—the significance of which was to involve me later. At 7:30 P.M. she cooked the manicotti with string beans and fed the children. After

WIDE WORLD

Timing: *Undigested manicotti in Missy's stomach disputed Alice's story.*

Floater

Chris Keller is an attractive twenty-seven-year-old brunet who left her job as a reporter for a Carmel, California, newspaper last autumn and moved to New York. A few months ago, while jogging in Riverside Park, she saw what appeared to be a decomposed body floating facedown in the Hudson River. The police arrived 45 minutes later. No fewer than eight cops confirmed that the object drifting offshore was a corpse. A helicopter was called in, hovered briefly overhead, and flew away. When the body failed to drift ashore, the police left. Said one cop, "Maybe the damn thing will float over to New Jersey." —Thomas Hauser

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The late Milton Helpern was chief medical examiner for the city of New York.

that, she took them for a ride, got gas at a Gulf station in Flushing, and then tried to find the new apartment where her husband was living. Each of the Crimminses was trying to get evidence of the other's infidelity to use as ammunition in the custody hearing.

Mrs. Crimmins returned home at about 9 P.M. and put the children to bed. At midnight, she took Eddie to the bathroom and then returned him to his bed. She hooked the bedroom door, took the dog for a short walk in front of the house, then returned to lie on her bed. Her husband rang to talk about the custody suit at three in the morning. She took the dog out again, had a bath, and went to bed about four in the morning.

While the search for the children went on, two detectives searched the apartment, and an odd feature turned up: In the kitchen trash can were no fewer than 30 empty liquor bottles, but the refrigerator held only a leftover portion of manicotti, a half bottle of wine, and a jug of ice water.

In the early afternoon, a call came through that a patrolman had just found a body in a vacant lot on 162nd Street. It was that of a little girl. Alice Crimmins was taken to the scene in a police car and she identified the body as that of Missy. One of the first persons to be called was one of my deputy chief medical examiners, Dr. Richard Grimes. Missy was bent up on her left side, wearing a white undershirt and yellow pants.

My assistant and I performed the autopsy the next day, on July 15, 1965. There was little, if any, decomposition.

On the neck there were two abrasions, one on each side. In the eyelids, there were many small petechial hemorrhages—tiny blood flecks suggesting asphyxia. These were also found in the larynx when it was examined. There was a compression mark around the neck, suggestive of a ligature, though we could not tell if the asphyxiation was due to this alone or to manual strangulation. Freshly eaten food material containing manicotti and string beans was found in the stomach, food which Alice Crimmins told the police had been given to Missy and Eddie at about 7:30 P.M. Later, she altered her story to say that she had fed them veal cutlets. Our expert microscopist in the chief medical examiner's office, Al Stoholski, testified to finding noodles in the stomach. We were able to be very definite about the food because it was virtually undigested.

It was clear that Missy was strangled and suffered a rapidly acute asphyxial death. This tragic process couldn't have taken long; when I was asked about this

With This Ring . . .

My father was a gentle man, a man who blushed at his own profanity when he called Hitler a "rat"—an artist in pale watercolors who was profoundly influenced by Charles Gibson's fastidious maidens, a magician who entertained kids in hospital wards, a pianist whose favorite work was "Two Little Love Bees." Yes, a gentle man.

Ah, but when he "fondled the poison rings and murder rings in his collection, a happy light shone in his eyes." That description is on record in the New York "Times"; it was put there by Meyer Berger, considered by many to have been the greatest reporter of all time, and therefore it must be believed. Berger also reported that my father "tenderly, lovingly" held those rings that had dealt death to dozens. And yes, it's true; I saw it.

Berger might also have described the curious gleam in the eyes of Charles B. Harris, my father, when, between thumb and index finger he slowly rotated Lucrezia Borgia's poison ring so that the light refracted boldly from a pale emerald and two fiery rubies. "Lucrezia Borgia was beautiful, but she was not a nice woman," my father explained when he showed the ring to me and my brother, Bill. "She was married three times," he said, "and before and even while she was married she had many . . . uh . . . many other friends. I'm afraid that she helped many of them on their way to Heaven . . . or, uh, to the other place. I'll show you how she did it. . . ."

The ring is stunning. Heavy gold, the emerald centered between the rubies. Carefully lift one hinged ruby and below is a shallow well, flowing into a hollow tube in the ring itself. Into the well Lucrezia poured a vegetable poison, not unlike curare. "But a slower poison," my father said. "She didn't like people to die in front of her. It might have made others suspicious. Just the right delayed-action mixture of strychnine and alcohol."

Then my father showed us the ingenious mechanism. He touched a golden flower nestled against the other ruby. I could imagine Lucrezia modestly covering one hand with the other. At her gentle, artless touch, a tiny, piercingly sharp needle emerged from the palm side of the ring. I could imagine Lucrezia tenderly clasping the hand of a "friend," or perhaps fondly placing her hand on his neck.

"Poor thing," my father said. "Lucrezia was only 39 when she died. I've often wondered how it happened. Imagine if she was touching the flower—and then, without thinking, slapped a Florentine mosquito on her arm!"

"How did we get the ring?" my brother asked.

It was a descendant of the de'Medicis' who sold the ring to my grandfather, then a jeweler in London. His family had been jewelers to the czar at the summer palace in St. Petersburg, specializing in jeweled pistol grips. My grandfather quite naturally distrusted nobility and kept the ring only because of its gem value. Not until my father became one of the "sons" in B. Harris and Sons, the New York jewelry store founded by Bernard Harris, his father, did one ring into a collection grow.

The Mexican murder ring was the next acquired. It is a plain gold band, rather like a wedding band. My father flicked it expertly, and the central section of the ring rose to become a curved semicircular knife, painfully sharp. "Sharp enough to slice a hair," my father said with a curious gleam in his eyes. And he quoted from a radio series that he loathed and my brother and I guiltily loved: "Who knows what evil lurks in the hearts of men?"

A third ring, Victorian, has a hinged stone that covers a depression in which a pellet of poison can be concealed before being dropped into wine. "Breathe on it," my father instructed us. When we did, the gold concealing the hinge became ever so slightly paler than the gold of the band. "Now, if those people of the court had just learned a little bit about the art of the goldsmith," he lectured us, "they might have lived longer lives. A soldered hinge almost always turns color."

One November afternoon eleven years ago, I was in San Francisco and came upon a young craftsman who had duplicated our Victorian pellet ring in Mexican silver. The next day was my daughter's ninth birthday. Telling myself it would be a fine way for her and those other dear kids to carry their One-A-Day vitamins to school, I bought the lot.

"Ah!" Elizabeth said when they were distributed at the party—and there was a curious gleam in her eyes. "Poison rings!"

And I found myself intoning, "Who knows what evil lurks in the hearts of men?"

—Leonard R. Harris

"...On the stand, Alice now insisted that it was not manicotti but veal parmigiana that she'd fed Eddie and Missy that night..."

on the stand, I said that it could have taken either more or less than a minute. Thus, the amount and state of her stomach contents would represent the usual degrees of ingestion and emptying within a moment or two of her death. A stomach jammed full of virtually undigested food in a previously healthy young child means that she ate no more than two hours before death.

But Alice Crimmins said that she fed the children manicotti and string beans at 7:30 and that she saw them alive just before midnight. She said she didn't go to bed herself until four in the morning, implying that anyone who broke in to abduct the children must have done so after that.

Impossible—just impossible. If, as she said, she saw them alive before midnight, how could the stomach of Missy show that she must have died within two hours of taking a meal at 7:30?

Somebody was lying—and the only one it could have been, by her own answers, was Alice Crimmins.

It took another five days for Eddie's body to be found. It was in a very different state from that of Missy. It was lying amid some tattered vegetation, under a gray blanket, and the smell of decay was revolting. When the Queens medical examiner arrived, the decomposition was so advanced that at first he was unable to determine whether it was a boy or a girl.

The autopsy was conducted in my presence, with the body in an advanced state of putrefaction. The cause of death could not be determined.

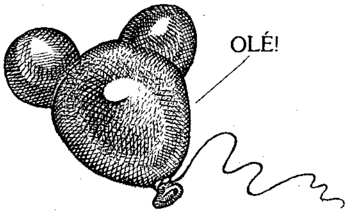
On September 12, 1967, 26 months after the deaths of Missy and Eddie Crimmins, Alice was arrested. Eddie managed to raise bail of $25,000 for his wife, and she went home with him.

On Monday, May 13, 1968, Alice Crimmins appeared in court represented by attorneys Martin Baron and Harold Harrison. The prosecutors were Assistant D.A.'s James Mosley and Anthony Lombardino. The words of the indictment asserted that "Alice Crimmins willfully, with design, and feloniously, and with malice aforethought, did kill Alice Marie Crimmins, by choking, strangling, and asphyxiating her with her hands or by ligature." She was not being tried for the death of Eddie, and it became difficult for the prosecutors to avoid even breathing his name during the proceedings, which might have meant a mistrial.

The first doctor called was Richard Grimes. He told the court that, in his opinion, the child could have been dead for anywhere between 6 and 24 hours by the time he arrived at that vacant lot. I then testified as to the autopsy.

As the case continued, things got tough for Mrs. Crimmins. Joe Rorech, one of her steady men friends, dropped her right into the swamp by saying that she had told him that she would rather see the children dead than let Eddie get custody of them. He also disclosed that when they were spending a night at a motel in Plainview, in 1966, she started crying and said, "Joseph, please forgive me, I killed her. . . ."

When the defense called Alice her-



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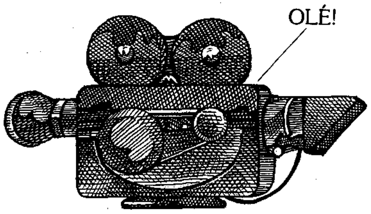

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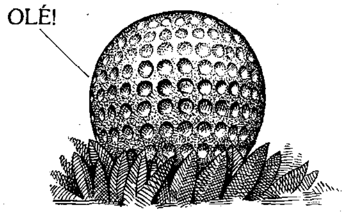

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self, there was a great buzz of excitement in the courtroom. She repeated the story that she had earlier told police, that on July 13, 1965, she had fed the children at 7:30 P.M., taken the dog for a walk, taken Eddie to the bathroom, latched the hook on the bedroom door, and had a call from her husband at 3 A.M., before going to bed at four.

The cross-examination was given to Tony Lombardino. He tore into Alice and spent a long time emphasizing her affairs with so many men.

The prosecution hammered at Alice about all the details of the last evening, but she was unshakable; she now insisted that it was not manicotti but veal parmigiana that she'd fed the children.

The evidence had taken the better part of two weeks, and the summations began on Friday, May 24, 1968. The defense line was that most of the prosecution witnesses were against Alice because of her morals and that the evidence was nothing but circumstantial surmise. Harrison finished by saying, "We can't bring back this innocent child, but as God Almighty knows, Alice didn't do it."

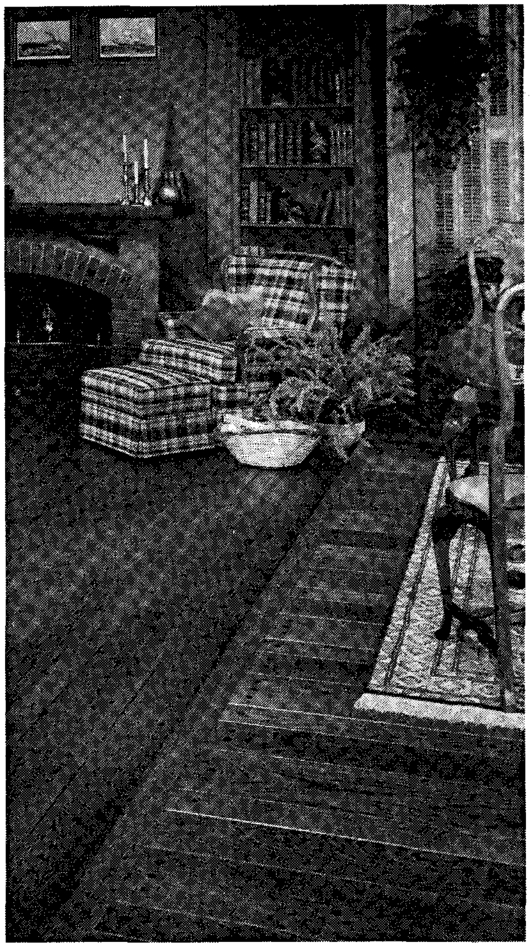
Suicide or Murder?

The police have their own ways of finding out. There are fashions in the means of suicide; the current vogue is jumping from high places. Myopic jumpers invariably remove their eyeglasses and put them in a pocket before jumping. Therefore, the medical examiner's office considers traces of prescription glass in a suicide's face a sure tipoff that it was a murder. Similarly, suicides never stab themselves through their clothes. Most prefer to do their stabbing in the bathroom, facing the mirror. A woman will strip to the waist (sometimes leaving her bra on), then stab herself in the abdomen 25 to 30 times with a small knife, until she passes out from loss of blood. Death from exsanguination follows. A man, on the other hand, pulls back his shirt, or removes it, then kills himself with a single thrust to the heart with a long-blade knife. —Bill DeAndrea

The jury retired, and Alice and her counsel waited in a cocktail lounge opposite the court, where they had champagne ready to celebrate her acquittal.

At last, at two in the morning, under conditions of great tension and excitement, everyone filed back into court, and the foreman of the jury announced the verdict: "Guilty of first-degree manslaughter."

The next time I was personally involved in the Crimmins saga was in March, 1971, almost six years after the deaths of Alice's children, when the retrial took place. She had spent only 24 days in prison in those six years.



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NEW YORK

This time, the defense alleged that the children had been carried off by an intruder, fed a meal, sexually molested, and then killed. They had to build up this unlikely series of events to explain away the discrepancy between the contents of Missy's stomach and the time that Alice had fed them. But as the prosecuting attorney pointed out, who ever heard of a homicidal sex pervert feeding his victims before murdering them? And how come the food he gave them was the stuff that remained in Alice's refrigerator?

I went through the whole of the 1968 evidence again, concerning the autopsy on the little girl, and then came to the little boy.

The prosecuting attorney asked me, "Would you say, Doctor Helpern, that the little boy died a natural death?"

"I would not say that," I told him, "and I base my opinion on the classification of the death, the circumstances of the death of the sister, the findings, and so on. I would say, in my opinion, that this was not a natural death."

I wasn't saying it was a homicide, though it could hardly have been an accident and certainly wasn't a suicide.

It was almost six on the evening of Friday, April 23, 1971, that the verdict came in—nearly six years after the deaths of little Missy and Eddie Crimmins.

"Guilty of first-degree murder—and guilty of first-degree manslaughter," the jury foreman announced. There was a near riot in the courtroom. Once again Alice was taken to detention to await sentencing by the court.

The judge gave the sentence that everyone expected for first-degree murder and manslaughter—life imprisonment for the one, and five to twenty years for the other. After 23 months, the Appellate Division of the Supreme Court in Brooklyn reversed the conviction for Eddie's murder and ordered a new trial in the case of Missy.

Alice Crimmins was released on bail in the summer of 1973, pending an appeal against this decision by the district attorney. Early in 1975, the New York State Court of Appeals upheld the dismissal of the charge that she murdered Eddie but returned her conviction for the manslaughter of Missy to the Appellate Division of the Supreme Court. This tortuous legal ricochet resulted in the latter court's upholding the conviction, so Alice was sent back to prison to await the next round between her attorneys and the prosecutors.

In January, 1976, Mrs. Crimmins was transferred to a residential work release facility in Harlem and worked in a secretarial job in Queens. Last month, she was set free on parole. ▬

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By Leonore Fleischer

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Music, Dance, Drama

Afternoon concerts—At the Lincoln Center Branch of the New York Public Library (111 Amsterdam Ave. at 65th St.): Robert Schubert, violin, 10/1 at 2:30 P.M.; Pauline Clinchard, "Blues, Ragtime, and Jazz," 10/4 at 4 P.M.; Claudia Stevens, piano, 10/7 at 4 P.M.; the Stairwell Singers, 10/8 at 2:30 P.M.; Charlotte Reinke, soprano, and Margaret Dunn, piano, 10/14 at 4 P.M.; Suburban Opera Theater, 10/15 at 2:30 P.M.; Jean Artesi, vocal and dance recital, 10/21 at 4 P.M.; Ruth Elias, piano, 10/22 at 2:30 P.M.; Joy Frank and Julia Shelley, vocal recital, 10/28 at 4 P.M.; Hye Young Choi, vocal recital, 10/29 at 2:30 P.M.; Arnold Burton, vocal recital, 10/31 at 4 P.M.

American Landmarks Festival Concerts—At Theodore Roosevelt's House (28 East 20th St.), Saturdays at 2 P.M.: 10/1, Ravello Trio, chamber music; 10/8, Nancy Steltmann, cello, and Nurit Tilles, piano; 10/15, Shulamit Charney, voice, psaltery, and recorder, and Paolo Possiedi, lute; 10/22, David Rubinstein, piano; 10/29, Michael Finckel, cello. At Federal Hall (26 Wall St.), Sundays at 2 P.M.: 10/2, Sylvia Lanka, soprano; 10/9, Gina Carelli, dramatic soprano; 10/16, Nancy Steltmann and Nurit Tilles; 10/23, Shulamit Charney and Paolo Possiedi; 10/30, David Rubinstein. At Fraunces Tavern (54 Pearl St.): 10/18 at 5:30 P.M., Howard Lucas, readings from Shakespeare. At the Brotherhood Synagogue (28 Gramercy Park S.): 10/27 at 7 P.M., David Rubinstein plays Chopin.

Chapel concerts—In the chapel of St. George's Church (16th St. east of Third Ave.): 10/2 at 4 P.M., Bach and Elizabethan composers, songs with lute and virginal, costumed dances with lute and harpsichord; Wednesdays at noon, Gerald Ranck, harpsichord, a program of Scarlatti, Cabezon, Soler; 10/9 at 4 P.M., music and theater with Bill Bly and friends; 10/16, 23, 30, at 4 P.M., Bach concertos.

College of Staten Island concerts—At 2 P.M. in College Hall, St. George Campus (130 Stuyvesant Pl.): 10/16, Manhattan School of Music Jazz Ensemble; 10/23, Richard Meyrick, piano; 10/30, Richard Collins, piano.

Composer's String Quartet at Columbia—In McMillin Theater (116th St. and Broadway), 10/4 at 8 P.M.: Matthew Raimondi and Anahid Ajemian, violin, Jean Dane, viola, Mark Shuman, cello—Brahms, Mozart, and the New York premiere of Richard Wilson's String Quartet–1977.

Concerts in the mews—At La Maison Française of New York University (16 Washington Mews) on 10/16: at 3 P.M., Charlotte Surkin, soprano, and William Hughes and Paulette Hios, piano; at 5 P.M., Katherine Holway, soprano, Richard Foster and Jacqueline Schweitzer, piano, Arlette Simonovitch, ondes Martenot. Admission by free ticket only; call 598-2161.

Dixieland—The Jazzmen, at the Donnell Branch of the NYPL (20 West 53rd St.), Wednesdays at 12:30 P.M.

Equity Theater informals—At the Lincoln Center Branch of the NYPL: improvisational theater, 10/17–19, 4 P.M.

Friday evenings at Cooper Union—Concerts in the Great Hall (7th St. and Third Ave.) at 8 P.M.: 10/14, African Festival, Dinizulu and his African singers, drummers, and dancers; 10/21, instrumental music; 10/28, concert of French music for duo piano, Harry Fuchs and Lorraine Falberg.

Ice-skating show—Presented by the United Hospital Fund of New York at Rockefeller Center outdoor rink (50th St. between Fifth and Sixth aves.), 10/26 at 11:30 A.M. (Rain date: 10/27.)

International folk dancing—On Staten Island, for senior citizens: Tuesdays at the Cassidy-Coles Senior Center (125 Cassidy Place), 10:15 A.M. to 11:45 A.M.; Thursdays at the Richmond Terrace Senior Center (71 Jersey St.), 1 P.M. to 3 P.M.

Juilliard concerts—Performances by students of the music school at Alice Tully Hall (Broadway and 65th St.): 10/19, 26, at 1 P.M., 10/21 at 8:30 P.M. (Call 799-5000 for free tickets for evening concert.)

Library concerts—At the Donnell Branch of the NYPL: 10/1 at 3 P.M., Yvette Bader, violin, and Lillian Stern, piano; 10/8 at 3 P.M., Vally Weigl, piano; 10/20 at 4 P.M., Alfred Hart, violin, and Frances Bing, piano; 10/24 at 6:30 P.M., Luann Rubera, soprano, and Orin Grossman, piano; 10/31 at 6:30 P.M., Tamara Bliss, piano. At the Central Branch of the Brooklyn Public Library (Grand Army Plaza) at 2:30 P.M.: 10/22, Serenata Quartet; 10/29, Penny Prince, piano.

Midnight recitals—Calvin Hampton at the organ, playing Cesar Franck's Fantasie in A, Mozart's F Minor Fantasy, and his own new work, Fantasy Suite in C, at Calvary Episcopal Church (21st St. and Park Ave. S.), Fridays at midnight.

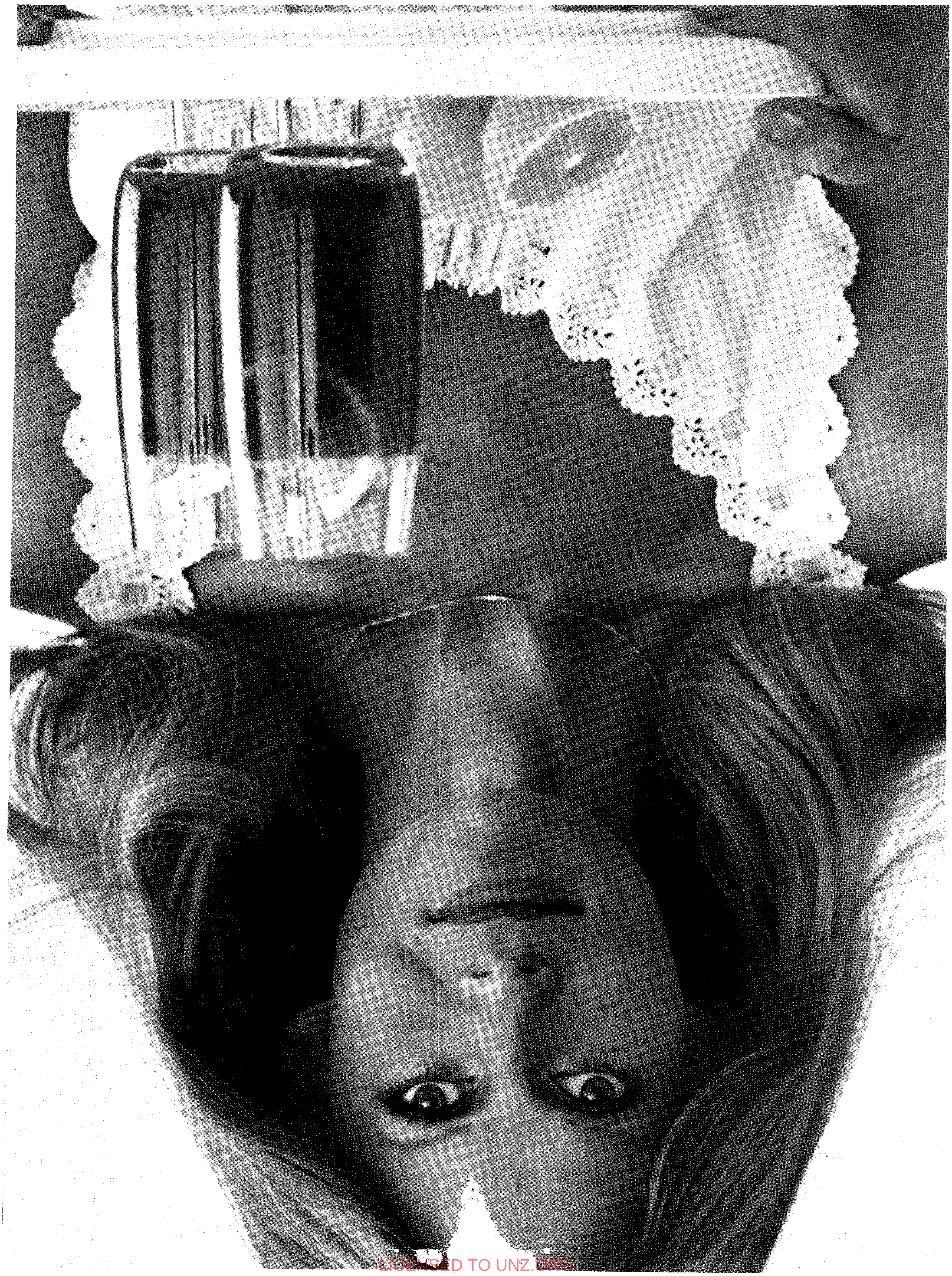
Music at the mansion—The Lyric Quartet (soprano Amy Cowell, tenor Kevin Carlson, baritone Tom Caltabellotta, and pianist Judith Nitzsche) will render art songs, opera, traditional and folk songs, and operetta on the lawn of the Morris-Jumel Mansion (Edgecombe Ave. and 160th St.), 10/8 at 2:30 P.M. (If it rains, the concert will go indoors and cost 50 cents.)

Music at the museum—On Sunday afternoons at 2 P.M. at the Bronx Museum of the Arts—851 Grand Concourse at 161st St., in the rotunda of the Bronx

(Continued on page 50)

Send information for November to Leonore Fleischer by October 10.

Note: *To remove this month's* New York *Magazine City Life-Guide, turn the page and pull poster down through the staples.*



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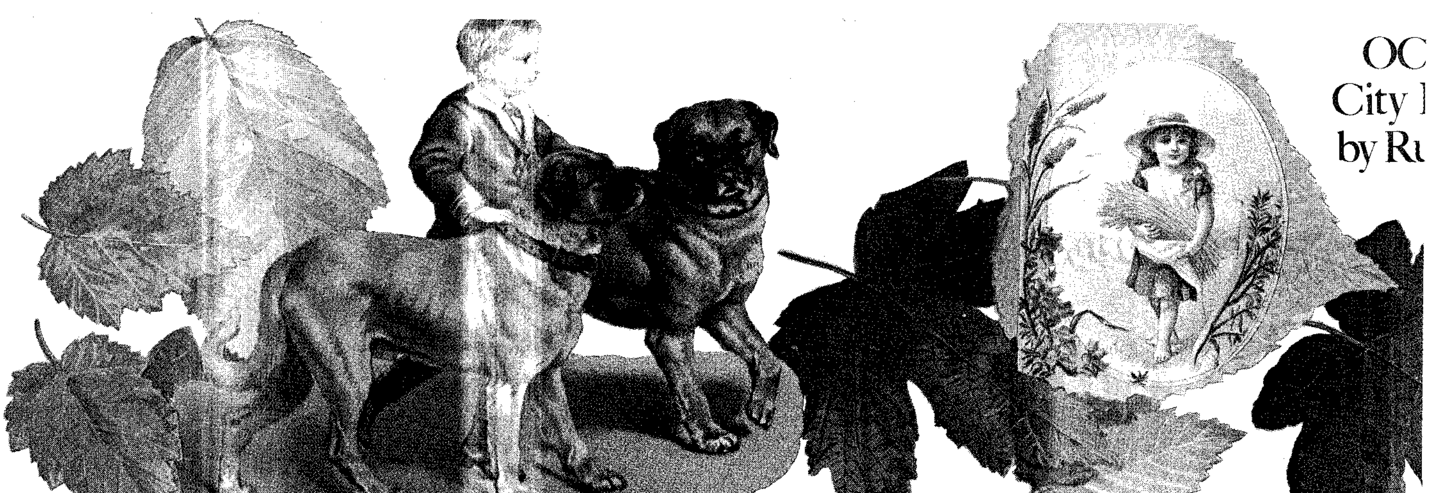

Sunday Monday Tuesday W

OCTOBER BASEBALL HOME GAMES

Yankees, Yankee Stadium
(Ticket information: 293-4300)
Saturday, 10/1, 2 P.M.—Detroit Tigers
Sunday, 10/2, 2 P.M.—Detroit Tigers

If all goes right for the Yanks, they will play Kansas City for the American League Championship as follows:
Wednesday, 10/5, 3:15 P.M.
Thursday, 10/6, 8:15 P.M.

More optimistically yet, tentative World Series schedule:
Tuesday, 10/11, 8:15 P.M.
Wednesday, 10/12, 8:15 P.M.
Tuesday, 10/18, 8:15 P.M. (if necessary)
Wednesday, 10/19, 8:15 P.M. (if necessary)

OCTOBER FOOTBALL HOME GAMES

Giants, Giants Stadium, Meadowlands,
East Rutherford, New Jersey
(Ticket information: 201 935-8222)
Sunday, 10/9, 1 P.M.—Philadelphia Eagles
Sunday, 10/16, 1 P.M.—San Francisco 49ers

Jets, Shea Stadium
(Ticket information: 421-6600)
Sunday, 10/2, 1 P.M.—New England Patriots
Sunday, 10/23, 1 P.M.—Oakland Raiders

OCTOBER HOCKE

Islanders, Nassau Coli
(Ticket information:
Saturday, 10/15, 8:05
Tuesday, 10/18, 8:05
Saturday, 10/22, 8:05
Saturday, 10/29, 8:05

Rangers, Madison Squ
(Ticket information:
Wednesday, 10/12, 7:
Sunday, 10/16, 7:35
Wednesday, 10/19, 7:
Sunday, 10/23, 7:35
Wednesday, 10/26, 7:
Sunday, 10/30, 7:35

2

Nine nineteenth-century houses in the **Cobble Hill** Historic District of South Brooklyn will be on display today from 1 to 5 P.M. Tickets are $3.50 and may be purchased at 235 Clinton Street today only. Cobble Hill has been a New York City Historic District since 1969. For information, call 852-9016.

Today, Macy's offers the public a chance to bid on whimsical **Thanksgiving Parade favorites** at an auction to benefit the Cystic Fibrosis Foundation at 2 P.M. in the 7th Regiment Armory (Park Avenue and 66th Street).

There's a guided tour today of a **wildlife refuge** and explanation of its birds, plants, and trees by a naturalist. Sponsored by Adventure on a Shoestring, it's $2.50. For reservations and details, call 265-2663.

3

Blackjack, roulette, craps, and baccarat! New York State–approved courses in all these are being taught by croupiers and dealers at the New York School of Gambling (116 West 32nd Street). Learn and earn. Call 695-2664 for specifics.

4

A musical production of Molière's **"The Misanthrope"** begins tonight at eight at the Public/Anspacher Theater, with John McMartin, Helen Gallagher, Virginia Vestoff, and Joshua Mostel.

Andy Warhol's Folk and Funk is open at the Museum of American Folk Art (49 West 53rd Street). It's the artist's personal collection and is well worth viewing.

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The fourteenth annual **National Arts and Antiques Festival** opened yesterday at the 7th Regiment Armory, Park Avenue and 66th Street, and continues through October 16. In honor of Queen Elizabeth's Silver Jubilee Year, the festival highlights commemorative items of royalty collected from the three historic occasions when the British Parliament was given the opportunity to celebrate a royal jubilee, so naturally English antiques are prominently exhibited.

Nadia Comaneci—in person—is here today and just for today, at 1 P.M. and 5:30 P.M. at Madison Square Garden. With her is the Rumania National Women's Gymnastic Team, with Teodora Ungureanu, in all-out international gymnastic spectacular. Prices are $5, $7, $8, and $10. For information call 564-4400, or Ticketron (977-9020).

10

Johnny Cash hosts the Country Music Association Awards presentations from the Grand Ole Opry house; 9:30 to 11 P.M. on Channel 2.

Travelers' advisory: The first edition of Michelin's **"Green Guide to London"** has arrived, hot off the press—192 pages, packed full, all for $4.95, and long awaited. Check your local bookstore.

11

Town Hall Matinee Series is especially for senior citizens. Today at 2 P.M. **Allan Jones** sings (you remember, the golden tenor of romantic films and operettas). Tickets are $1.25 for seniors, $2 for nonseniors. Town Hall's at 113 West 43rd Street.

Mementos of the career of tenor **Richard Tucker** are on view at the New York Public Library at Lincoln Center.

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Our own TA offers a **Nostalgia Train,** a train of vintage subway cars, which departs Saturdays and Sundays at 1 P.M. It leaves the 57th Street–Sixth Avenue station, runs nonstop to the Transit Authority Museum (movies, demonstrations, picnic areas, memorabilia, and a gift shop) at Boerum Place and Schermerhorn Street, then continues nonstop to the Rockaways. After a 30-minute stop, the train returns to Manhattan. The trip takes four hours: Tickets are $3 for adults, $1.50 for those under eighteen.

The South Street Seaport Museum sponsors a 2 P.M. **tour of the historic seaport neighborhood,** where landmark nineteenth-century countinghouses, warehouses, and sailors' hotels still stand as reminders of the days when the area was a bustling maritime district. Tickets are $5; reservations are recommended (766-9062).

17

The Waverly Consort, under the direction of Michael Jaffee, offers a staged production of **"Le Roman de Fauvel,"** a blend of poetry, music, and visual art based on the vast medieval Fauvel collections in Paris and Madrid. It's at the 92nd Street YM-YWHA (92nd Street and Lexington Avenue) tonight at eight. Tickets are from $6.50 to $8.50.

18

Have you often yearned for a restaurant that's open 24 hours a day? Here you are. **Richoux of London,** a British restaurant at Third Avenue and 54th Street, opens today; dishes are moderately priced, and waitresses are dressed in *Upstairs, Downstairs* habits.

Beverly Sills sings "Manon" tonight at eight, at the New York State Theater. Ahhhhh.

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"Alambrista." This Channel 13 program was shot on location and tells about a young Mexican's odyssey from the back streets of Tijuana, across the Mexican border, into California's agricultural country; Ned Beatty stars. From 10 to 11:30 P.M.

Best Bib and Tucker, a costume history of New York dining and galas, has opened at the Museum of the City of New York (Fifth Avenue at 103rd Street). The exhibit is composed of ten scenes commemorating glittering galas, including the Black and White Ball given by Truman Capote at the Plaza in 1966 for Katharine Graham.

24

"Dance Calendar 1978," the first-ever full-color calendar of dance, shows the finest moments of the greatest dancers in their most memorable performances. The calendar is in the shops now, and after all, it's not too early to start thinking about 1978.

Think about **driving upstate,** or downstate, for that matter, because the trees are turning gold, bronze, brown, and orange.

25

The Metropolitan Museum of Art is offering **gallery talks for children** age seven and up (and parents). Meet at the information desk in the main hall at 7 P.M. and learn about Greek mythology on vases.

At the dried-out Brooklyn Academy of Music, the **Pennsylvania Ballet** starts a six-day run at 7:30 P.M. with Lynne Taylor's new ballet and repertory standards.

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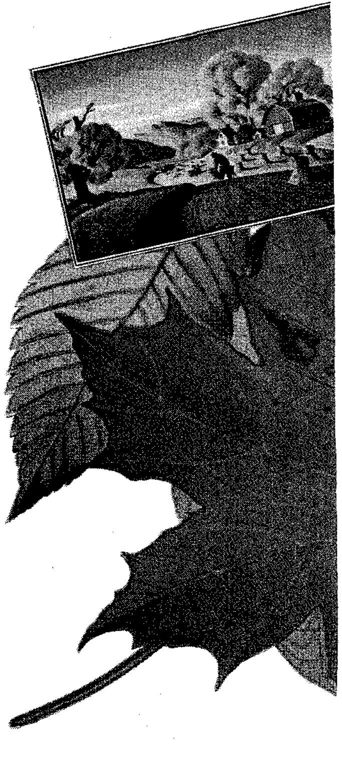
The Baldwin Puppets will present **"The Talent Contest at the Zoo"** today at 1 and 3 P.M. at Nathan's in Times Square. It's free, and you can buy your kids hot dogs for their edification.

Do a good deed and get beautiful besides. A fund-raising **Cut-a-Thon** to benefit cancer research at St. Jude's Children Research Hospital takes place today from 9 A.M. to 6 P.M. at 22 West 34th Street. All cuts are by professional hair-cutters and are $6. There's entertainment too. Take the family.

The Pan-Asian Repertory Theatre bowed in recently with two East-West plays, **"The Legend of Wu Chang"** and **"Thunderstorm."** Tisa Chang is the director, and La Mama is the theater, at 74A East 4th Street. Tickets are $2.50 and the box-office number is 475-7710.

31

A pair of great **cookbooks** are on hand for men and women to enjoy, whether creating or consuming. One is Michele Evans's *Fearless Cooking for Men* (what a title!), for $9.95, published by Mason/Charter. And the other is *The Grand Central Oyster Bar & Restaurant Seafood Cookbook* (Crown Publishers, $12.95), which creates a mouth-watering condition on sight.



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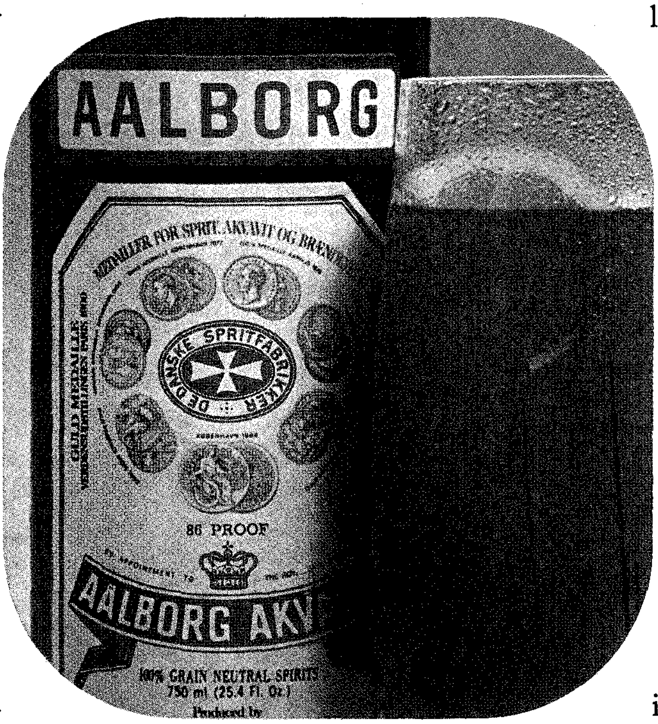
FROM THE LAND WHERE SATURDAY NIGHTS ARE 18 HOURS LONG, THE PERFECT SUNDAY MORNING COMPANION.



In Denmark, a long winter's night is really a long winter's night. In fact, once the sun goes down, it often doesn't come up again for 18 hours.

Fortunately, the Danes are an inventive people and have come up with some rather intriguing ways to help while away the night.

And an intriguing drink to help them greet the day.

A drink called the Danish Mary.

Not just another bloody drink.

Now at first glance, the Danish Mary might look like a conventional Bloody Mary, since both contain tomato juice. But at first taste, you'll realize there's nothing conventional about it.

The difference is that the Danish Mary is made with Aalborg Akvavit instead of vodka, and that makes all the difference in the world.

You see, Akvavit (pronounced Aquaveet) has been Denmark's national drink for over 500 years. And it's as refreshingly different as the Danes' outlook on life.

Compared to the spirits you're accustomed to, Akvavit has a flavor that's cleaner and lighter. A taste that's thoroughly Danish. And thoroughly delicious.

As a result, when you mix it with tomato juice and season to taste, you get more than just another bloody drink. You get a uniquely Danish pleasure.

Traditionally untraditional.

Of course, while a Danish Mary is great to wake up to, there's no rule that says you can't have one later in the day. Or night. In fact, the Danes — who have a healthy disregard for rules anyway — serve them anytime. Apparently on the theory that if you really enjoy something, there's no time like the present to enjoy it.

And once you try a Danish Mary, we think you'll agree.

Akvavit and other pleasures.

But remember, while the only way to make a Danish Mary is with Aalborg Akvavit, there are lots of other ways for you to enjoy Akvavit. For one thing, it blends beautifully with orange juice, bitter lemon or tonic. And it's great on its own, on the rocks. What's more, you don't have to visit Denmark to find Akvavit. Because it's right in your own neighborhood package store.

So why not pick up some today? And try waking up to a Danish Mary tomorrow.

BY APPOINTMENT TO THE ROYAL DANISH COURT
AALBORG AKVAVIT

Aalborg Akvavit 86 Proof Imported By And Bottled In U.S. For Somerset Importers, Ltd. New York, N.Y.

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20

A free version of **"Suddenly Last Summer"** is being given by the New York University School of the Arts Theater Program (111 Second Avenue near 6th Street) today and October 21, 22, and 24 at 8 P.M.; at 5 P.M. on October 23.

Travelogues are wonderful. Town Hall presents **"Philippines to New Guinea"** at 5:30 P.M. today.

27

The New York Philharmonic, now in its 136th year, has a lovely concert tonight at 8:30 in Lincoln Center's Avery Fisher Hall. Erich Leinsdorf conducts Brahms's Piano Concerto No. 1 and Richard Strauss's *Also Sprach Zarathustra.* André Watts is the guest pianist.

Admission free.

21

The Fourth Annual New York Book Fair comes hot on the heels of the Bryant Park Flower Show. It's in the same place, behind the 42nd Street Library, today, tomorrow, and Sunday (1 to 7 P.M. today, 10 A.M. to 7 P.M. tomorrow and Sunday), under a tent. There are exhibits of feminist, Third World, and small-press publications, plus poetry readings. It's free.

28

The Milwaukee Symphony Orchestra offers a program by **Barber, Beethoven, Ravel,** and **Prokofiev,** tonight at eight, at Carnegie Hall.

Trek & Treat, a Halloween event, walks you through a Westchester forest at 7:30 P.M., led by Pat Oleszko; adults $2 and children $1. Call Greenburgh Nature Center for reservations (914 723-3470).

22

If it's bluegrass you want, try New York University's Loeb Student Center auditorium series (566 La Guardia Place). Tonight at eight and eleven, the **Red Clay Ramblers** and the **Highwoods String Band.** Tickets are $5.50. Call 427-1488.

If it's classical music you want, at 3 P.M. the **Juilliard String Quartet** offers the first of five all-Mozart concerts at Alice Tully Hall. Single tickets sell for $6, $7, and $8. Subscriptions are $25, $30, and $35.

If it's dance you want, the **Marcus Schulkind Dance Company, Rosalind Newman and Dancers,** and the **Michael Sullivan Dance Company** all appear at 2 P.M. today at the Entermedia Theater (12th Street and Second Avenue, 691-3500).

29

"Moving in the City: Three Centuries of Transportation in New York" is the title of a special exhibit at the New-York Historical Society (Central Park West at 77th Street). There's a collection of nineteenth-century carriages, stagecoaches, sleighs, fire trucks, rare maps, prints, more.

Visit the **Manhattan Art & Antique Center** at 1050 Second Avenue at 56th Street, with 85 shops and galleries showing impressive selections of collectibles. It's open daily 10:30 A.M. to 6:30 P.M., Sunday noon to 6 P.M.

A major Dada show, **Art of the Dadaist,** is at La Boetie (9 East 82nd Street). All important Dada artists are represented in a variety of media: painting, sculpture, drawing, collage, photography, photomontage, and assemblage. The gallery is open Tuesday through Saturday, 10 A.M. to 5:30 P.M.

P.S. Don't forget to **set your clock back** tonight.

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Illustrated by Carol Wald

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OCTOBER BASKETBALL HOME GAMES

Knicks, Madison Square Garden
(Ticket information: 564-4400)
Tuesday, 10/18, 7:30 P.M.—Kansas City Kings
Saturday, 10/22, 8 P.M.—Washington Bullets
Tuesday, 10/25, 7:30 P.M.—Cleveland Cavaliers
Saturday, 10/29, 8 P.M.—Detroit Pistons

Nets, Rutgers Athletic Center
(Ticket information: 201 935-8888)
Friday, 10/21, 8:05 P.M.—New Orleans Jazz
Wednesday, 10/26, 8:05 P.M.—Atlanta Hawks
Friday, 10/28, 8:05 P.M.—Boston Celtics

SPORTS EVENTS—COMPILED BY GERARD KAVANAGH

1 The second **SKA-bo Eastern Skateboard Association Championships** will be held today and tomorrow for amateurs and next Saturday for professionals, from 10 A.M. to 6 P.M. at the Casino Arena on the Boardwalk, Asbury Park, New Jersey. Should the idea grab you, you can find out all about it by calling 489-8585. Admission is $2.

Today at 4 P.M. and 8:30 P.M. and tomorrow at 4 P.M., see Gilbert and Sullivan's **"The Mikado,"** given by LOOM at the Eastside Playhouse, 334 East 74th Street.

Today at 10 A.M. the Schooner Race for the **Mayor's Cup,** exclusively for schooner-rigged vessels, commences. See it from any place along the Hudson River in Manhattan. Or get aboard a spectator boat for $6, children half price. Phone 766-9072 for additional information.

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6 England's premier jazz vocalist, **Cleo Laine,** is here through October 9 at the Minskoff (Broadway and 45th Street) at 8 P.M. with Bill Conti and the John Dankworth Orchestra.

Circus Vargas, an old-fashioned under-a-tent event, has high-wire acts on stilts, rings of Andalusian horses, etc. Performances at 4:30 and 8 P.M. today at Yonkers's Cross County Shopping Center.

7 **"And Then There Were None,"** the 1945 René Clair film, the best, at the Museum of Modern Art (11 West 53rd Street) today at 6 P.M.

Previews start tonight for **"The Night of the Tribades,"** with Max von Sydow, Bibi Andersson, and Eileen Atkins (a sterling cast). It's at the Helen Hayes Theater (210 West 46th Street).

8 **"The Reluctant Dragon,"** a marionette musical, plays at 10 A.M., 1, 3 P.M. every Saturday through December 17 at the Swedish Cottage in Central Park, near the entrance at Central Park West and West 81st Street. It's free, but you must reserve a seat by calling 988-9093.

The annual **Gracie Square Art Show,** today, tomorrow, and Monday, is on from 11 A.M. to 6 P.M. A hundred professional artists exhibit their work along East End Avenue from 84th to 87th Street, bordering Carl Schurz Park.

Rock 'n' Roll Flea Market, Record Meet, and Film Festival at the Hotel Diplomat (108 West 43rd Street) today and tomorrow, from 11:30 A.M. to 8 P.M.; $4. For advance tickets, phone 631-5057.

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13 **Dracula!** Does the very name turn your blood cold? It's a new production of the original 1927 play by John Balderston and Hamilton Deane, based, of course, on the Bram Stoker novel. Frank Langella plays the fanged count. Previews start today at 8 P.M. It's at the Martin

14 **Bryant Park Flower Show** offers so much, you can hardly fit it in anywhere. More than twenty exhibitors and nearly 30 instruction and demonstration sessions from today through October 20, 10 A.M. to 5:30 P.M., under a big yellow-and-white-striped tent in Bryant Park.

15 **The Flora/Fauna Festival,** at the New York Botanical Garden and Bronx Zoo today and tomorrow, features an animal parade, plant sale, exhibits, entertainment. Admission is $1.50 for adults, 75 cents for children.

Antonia Brico conducts the Brooklyn Philharmonia's Family Series at 2 P.M. at the Brooklyn Academy of Music. Today's concert features the music of seven Slavic composers—Bartók, Stravinsky, Rimsky-Korsakov, Borodin, Kabalevsky, Dvořák, and Martinů. Tickets are $3.50.

New York's annual **Magic of Manhattan** show features magic from around the world; at Hunter College tonight at eight.

"…Poetry readings, Laurel and Hardy, *Mary Stuart*, mask-making, *Blood and Sand*, kite festival, *Celebrate New York*, magic …"

(Continued from page 43) County Courthouse : 10/2, Michael Ellert, bassoon; 10/9, Margit Rahkonen, piano; 10/16, Susan Deaver, flute; 10/23, Donald Isler, piano; 10/30, Alicia Edelberg, violin, and Gregory Hayes, harpsichord.

New York Kammermusiker—Ilonna Pederson's group will perform early, Baroque, and improvisational music at the National Arts Club (15 Gramercy Park S.; call 475-3424 for reservation) on 10/20 and at the Liederkranz Foundation (6 East 87th St.) on 10/25, both at 8 P.M.

Talks and Films

Academy of American Poets—Noon reading by Paul Pines, Molly Peacock, and Aaron Schneider at City Hall Park, 10/3. (Rain date: 10/7.)

Brooklyn Public Library films—At the Brooklyn Heights Branch (Cadman Plaza W. at Clinton St.) at 7 P.M.: 10/12, *The King and I;* 10/26, *The Hellstrom Chronicle.* At the Central Branch (Grand Army Plaza), Tuesdays at 3 P.M.: 10/4, *Reggae;* 10/11, six films on consumer education; 10/18, start of a six-part series, *Fight Against Slavery.* At the Kensington Branch (Ditmas Ave. near East 5th St.), 10/27 at 7 P.M.: *Olga* (tickets for this are free at the reference desk). At the Williamsburg Branch (Division and Marcy aves.) at 2:30 P.M.: 10/4, *Arthur Rubinstein: Love of Life;* 10/11, *The Pawnshop* with Charlie Chaplin, and *Gameel Gemal,* belly dancing; 10/18, *Two Tars* with Laurel and Hardy, and *Lady and the Owl;* 10/25, *Blood and Sand* (1922).

Dramatic reading—The High Star Playhouse presents Schiller's *Mary Stuart* at the Donnell Branch of the NYPL (20 West 53rd St.), 10/22 at 2:30 P.M.

Historical lectures—At Fraunces Tavern Museum (54 Pearl St.): 10/6 at 8:15 P.M., "Architectural History of Fraunces Tavern," Theodore Prudon and Jan Anderson; 10/12 at 12:30 P.M., "American Furniture From the Colonial Period to the Revolution," Donald Pierce.

Hitchcock film festival—In College Hall, St. George Campus, College of Staten Island (130 Stuyvesant Pl.), Wednesdays at 4 P.M.: 10/5, *The Man Who Knew Too Much;* 10/12, *The 39 Steps;* 10/26, *The Lady Vanishes.*

In the words of—Programs of poetry and theatrical readings by budding stars and the now famous, in connection with the Women's Art Show, in the Egyptian Gallery No. 8 of the Brooklyn Museum (188 Eastern Pkwy.), Sundays at 3 P.M.

NYPL films—At the Clason's Point Branch (1215 Morrison Ave., Bronx): 10/12 at 3:30 P.M., *Robert Frost* and *How Could I Not Be Among You?* At the Donnell Branch (call 790-6463 for program): Tuesdays at noon and 2 P.M. and Thursdays at noon; 10/17 at 5:30 P.M., Canadian films. At the 67th St. Branch (328 East 67th St.): 10/3 at 6:30 P.M., *The Man Who Knew Too Much.* At the Throg's Neck Branch (3025 Cross Bronx Expwy. Ext., Bronx): 10/3 at 7 P.M., the original *King Kong.* At the West New Brighton Branch (976 Castleton Ave., Staten Island): 10/13 at 4 P.M., *The Time Machine.* Films at other branches; call your local library.

Poets reading from their works—At the Donnell Branch of the NYPL at 6:30 P.M.: 10/6, Andrew Glaze and Norman Rosten; 10/13, Geri DeLuca, Sharon Leder, Diane Levenberg, Roni Natov, and Susan O'Malley; 10/27, Tess Gallagher and Laura Jensen.

Queensborough Public Library films—At the Central Branch (89-11 Merrick Blvd.): Mondays at 1:30 P.M., films for senior citizens. Film programs at other branches; call your local library.

Fairs, Festivals, Exhibits

African Artists in America—Sculpture, paintings, and graphics in a major exhibition at the African-American Institute (833 United Nations Plaza, First Ave. at 47th St.), weekdays 9 A.M. to 5 P.M., Saturdays 11 A.M. to 5 P.M., through 1/14/78.

Art from Queens collections—Private collectors have loaned works ranging from Picasso to Motherwell, from folk to realism, to the Jamaica Arts Center (161-04 Jamaica Ave.), 10/1 – 29, Tuesday through Saturday 11 A.M. to 5 P.M.

Chassidic Artists in Brooklyn—Paintings and graphics by five members of the Lubavitcher community in Crown Heights, at the Community Gallery of the Brooklyn Museum (188 Eastern Pkwy.), daily 10 A.M. to 5 P.M., Sunday noon to 5 P.M. (closed Monday and Tuesday), through 10/24.

Made in Brooklyn—Craft and art demonstrations and sales at two banks along Kings Highway—Bankers Trust at East 13th St. and Citibank at East 15th St.—10/23, noon to 5 P.M.

Museum masks—An exhibit of masks at the Queens Museum (New York City Building, Flushing Meadow, Corona Park), Tuesday through Saturday 10 A.M. to 5 P.M., Sunday 1 P.M. to 5 P.M., through 11/13. On 10/2 at 2:30 P.M., Robert Sherman will demonstrate the mask-making process by creating in clay on his own face.

Outdoor art show—The annual Gracie Square Art Show will be held Columbus Day weekend, 10/8–10, 11 A.M. to 6 P.M., with 100 professional artists exhibiting their work along East End Ave. from 84th to 87th sts. bordering Carl Schurz Park.

For Kids

Kite festival—In Central Park's Sheep Meadow, 10/2, 1 P.M. to 5 P.M.

Masks Around the World—A program for ages seven and up conducted by Melinda Greenblatt of the Information Center of Children's Cultures, UNICEF. Film: *Why the Sun and the Moon Live in the Sky,* in the Central Children's Room of the Donnell Branch of the NYPL (20 West 53rd St.), 10/29 at 2:30 P.M.

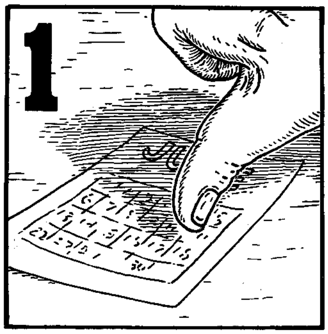
NYPL film programs—At the Donnell Branch: for preschoolers, Thursdays at 2:30 P.M.; for teenagers, 10/20 at 3:30 P.M. At the Hudson Park Branch (10 Seventh Ave. S. at Leroy St.): for all ages, Tuesdays at 4 P.M. At the Dongan Hills Branch (1617 Richmond Rd., Staten Island): for preschoolers, Thursdays at 10:30 A.M. At the Hamilton Fish Park Branch (415 East Houston St.): for ages five through twelve, Fridays at 3:30 P.M. At the Hamilton Grange Branch (503 West 145th St.): for ages four through eight, Fridays at 10:30 A.M. Films at other branches; call your local library.

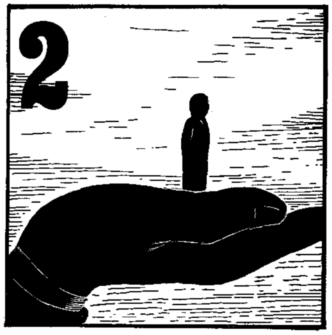
Queensborough Public Library films—At the Central Branch (89-11 Merrick Blvd.): for grammar-schoolers, Saturdays at 10:30 A.M.; for preschoolers, Wednesdays at 10:15 A.M. and 11 A.M. Films at other branches; call your local library.

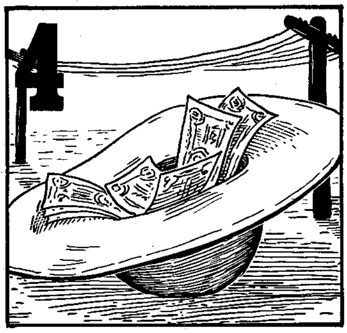
The Richmond Players—Performances at the West New Brighton Branch of the NYPL (976 Castleton Ave., Staten Island). For preschoolers at 10:30 A.M.: 10/3, "It's Time Now," dramatics and stories; 10/17, Halloween dramatics and stories. For grammar-schoolers at 4 P.M.: 10/4–6, *Celebrate New York,* a play; 10/12, "All for Fall," stories and crafts; 10/19, "Tricks or Treats," stories and magic; 10/26, Halloween puppet show.

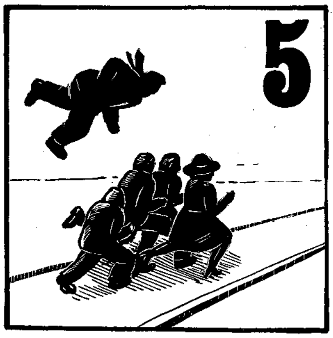
Ten Reasons Koch Won

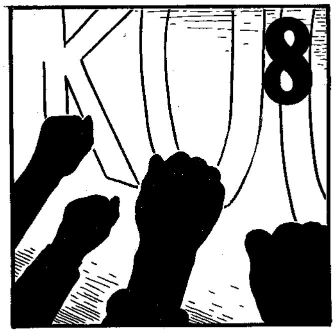
By Ken Lerer



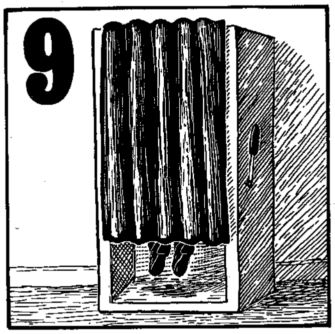


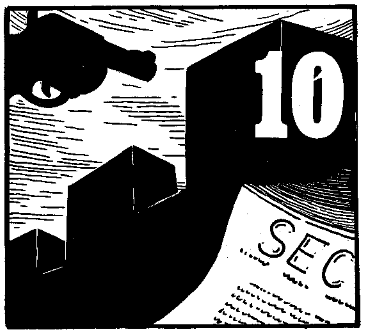






"...'The Carey endorsement was a political albatross for Cuomo. The governor was either stupid or doing it to satisfy his ego'..."





Ed Koch will be the next mayor of New York City. By now, that's no surprise to you. But how did a noncharismatic, lackluster, little-known congressman from Manhattan's Upper East Side pull off his come-from-behind victory in the primary and his trouncing of Mario Cuomo in the runoff?

There are ten major reasons, and they have as much to do with Koch's well-run campaign as with the incompetence of his opponents.

1. Carey vetoes a June primary.

Far and away the single most important day in the race for mayor was March 2, 1977. On that day, Governor Carey vetoed a bill that would have changed primary day from September 13 to June 7. Carey created, all by himself, a brand-new political landscape for the mayoral election. For months everyone had expected a June primary. With just that one veto, Carey had more impact on the race for mayor than any other person or event.

"When Carey changed the political timetable, he changed all the rules. He changed the field of credible candidates," says John Marttila, a political consultant. "And changing the field is the most important change that can take place in any political campaign."

This, Carey hoped, would give Mario Cuomo time enough to enter the race and become well known. Without a date change, there would just not have been enough time for Cuomo, a relative unknown, to run an effective race. It's as easy as that. But what he didn't count on was that this maneuver would also allow an obscure Ed Koch time to become known throughout the city. Koch knew that. The very next day he announced his candidacy.

During the long summer of campaigning, Koch's hard-nosed media consultant, David Garth, had time to develop his candidate's image and, as he says, "to run long, not heavy, on TV." He was able to string out the TV commercials over a twelve-week period rather than a three-week one; this gave him time to develop a personality and an image for the man who was last in the polls.

Illustrated by Walter Gurbo

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While Koch and Cuomo were helped by a September primary, Manhattan Borough President Percy Sutton, the only black candidate, was irrevocably destroyed. Sutton's entire strategy was based upon a June primary. From his announcement in January to his February radio commercials, Sutton's basic plan was to get out fast and early. But because of the changed primary date, no one wanted to listen to Sutton anymore. No one wanted to listen because the election was now six months away. Sutton's campaign lay still for two months, and when he tried to revive it, nothing happened. End of Percy Sutton.

2. Carey endorses Cuomo.

Impresario Carey's orchestration of Cuomo's announcement made the Ringling Bros. and Barnum & Bailey Circus look like a third-rate vaudeville act. High-powered phone calls were crisscrossing the city more frequently than usual the last week of February. Hugh Carey was calling New York *Post* publisher Rupert Murdoch. *Daily News* chief Mike O'Neill was calling Hugh Carey. "Friends" of the governor were calling "friends" at the *Times*.

The governor not only prompted the pro-Cuomo editorials and articles that appeared in both the *News* and the *Post* the week of March 1, but he sat up with O'Neill of the *News* the night of February 28 and helped draft the anti-Beame editorial that ran on March 1.

If Carey had worked only behind the scenes from then on, he could have helped the Cuomo candidacy tremendously. But he didn't. He continued to pressure for his candidate and then decided to campaign publicly for Cuomo.

Richard Aurelio, John Lindsay's former deputy mayor, maintains that Carey hurt Cuomo by his all-too-public presence: "Carey was so inartistic in the ways he helped Cuomo that the help haunted the Cuomo campaign throughout the entire summer." Most agree with Aurelio. A high-ranking Democrat, a good friend of the governor's, put it bluntly: "The way the governor campaigned for Cuomo was foolish."

"The Carey endorsement," said a top Cuomo aide, "was a political albatross. It was killing us. The governor was either stupid or he was doing it simply to satisfy his ego." Even Pat Caddell, Jimmy Carter's pollster, who also worked for the Cuomo campaign, tried to convince Carey to stay away. Alas. He didn't listen.

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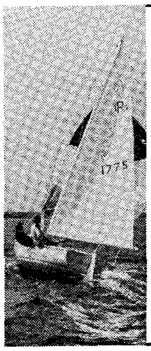

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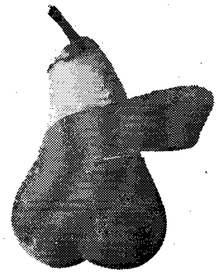

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3. David Garth lunches with Hugh Carey at the Plaza.

On the morning of May 1, Governor Carey telephoned David Garth and invited him to lunch. The two friends met at the Plaza Hotel, where the following conversation, in effect, took place:

Governor Carey: David, I want you to leave Ed Koch and come work for Mario Cuomo. I've finally convinced him to run for mayor and we need your help. We both know Koch is a decent fellow who doesn't have a chance in this race. What do you say?

David Garth: Hugh, you know I tried to get Cuomo to run for mayor last year. He said absolutely not. I went to Koch and I can't leave him. Sorry.

David Garth knew he had a long shot with Koch. In May, he was privately giving 50-to-1 odds against Koch's entering the runoff. But he didn't switch over to Cuomo. He didn't sell Koch out.

Without Garth, Koch wouldn't have won. In fact, if it weren't for Garth, Koch might not have lasted in the campaign at all. Garth added instant credibility to the campaign, given his background (Lindsay, Carey). He brought his own contacts, his own fund-raisers, his own research team, his own strategy. Garth is a tough manager and he kept the campaign in focus. It was Garth who correctly decided to pour most of Koch's resources into TV.

As one Cuomo supporter stated, "The election was a Garth production. He is a street fighter. He's a street rat. He knows how to roll with the punches and he knows how to throw them better than most. The big difference between our campaign and Koch's campaign was Dave Garth."

4. Abzug spends $200,000 on a telephone canvass.

Bella Abzug started running for mayor on September 14, 1976. That's the day she lost the Senate primary to Daniel Patrick Moynihan. Abzug decided then that she lost because she had conducted a media-intensive rather than a field-intensive campaign. Determined not to make the same mistake again, she budgeted $200,000 for her field organization instead of spending it on TV.

By forfeiting the $200,000 worth of television commercials, Abzug effectively gave up her right to communi-

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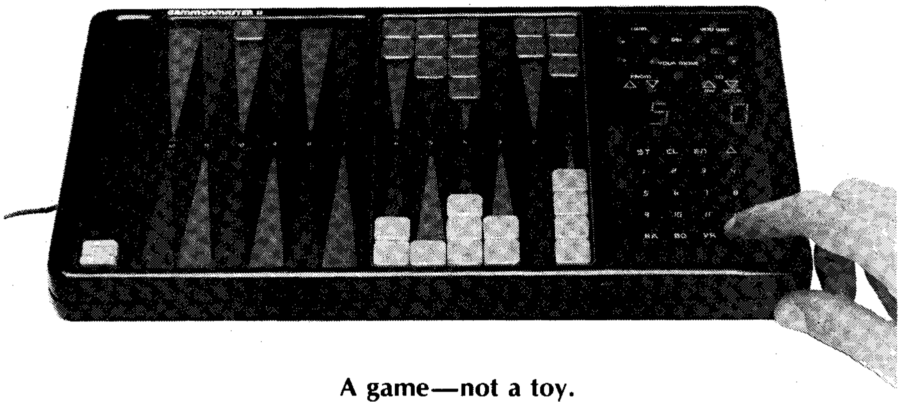

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> "...One monumental 'decision' was made by a Con Ed employee; the other, by a killer..."

cate with the voters of New York. Koch aide Edward Costikyan states: "We figured out what Abzug could accomplish with her phone canvass, and it was next to nothing. It was a mistake." Abzug's image was shaded by events of the campaign rather than designed by her own personal message. Bella's blunder may have cost her the election.

5. Herman Badillo decides to run.

On June 9, Badillo announced his candidacy. The effect of this was to severely cut into an expected Abzug stronghold—the Hispanic vote. In fact, Badillo's entrance made it virtually impossible for Abzug to get any minority votes, since Sutton already had a line on his black constituency. While hurting Abzug, Badillo unknowingly helped Koch, because Koch was never counting on that block of votes anyway.

6. Badillo backs Koch.

Immediately following the primary, on September 11, having come in sixth, Congressman Herman Badillo held a press conference with Bella Abzug and Percy Sutton. The three seemed a united front. The important question asked by everyone in town was: Where will the three take their support? The thinking was: Where they go, so goes victory.

The next morning, Badillo announced for Koch. This was a critical endorsement, not so much because Badillo could deliver his entire Hispanic vote, but because it was the first big endorsement following a hard-fought primary campaign.

Richard Aurelio points out that the Badillo endorsement was crucial to Koch's victory. "It came at a time when the election could have gone either way." The Koch momentum never stopped after Badillo endorsed him. It also deflated the importance of any later endorsements by Abzug or Sutton.

7. 'Post' and 'News' endorse Ed Koch.

On election night, Congressman Ed Koch thanked all his friends—and in particular thanked Rupert Murdoch of the New York *Post* and Mike O'Neill of the *Daily News*, in that order. Surprisingly, in front-page headlines, the New York *Post* had endorsed Ed Koch for mayor on August 19. That was exactly what Koch needed. The endorsement added renewed credibility and financial support. And more important, Koch was now perceived as a possible winner. Along with that endorsement came continuing pro-Koch news stories in the *Post*.

The *News* endorsement quickly followed, and Koch, it seemed, was going to be hard to stop.

8. Blacks meet with Koch on Rosh Hashanah.

On Rosh Hashanah night, September 12, at 11 P.M., in David Garth's Fifth Avenue office, eighteen black leaders met with Ed Koch and his top aides—Bess Myerson, Ed Costikyan, and David Garth. Congressman Charles Rangel and former national Democratic vice-chairman Basil Paterson were the spokesmen for the blacks.

The blacks had already been leaning toward Koch because of infighting within their leadership. A black politician, Bernard Gifford, had prematurely jumped to Cuomo. In addition, Percy Sutton was foolishly talking about a black political party. The black leaders wanted no part of either Gifford or Sutton.

After quizzing Koch on racial quotas, Rangel looked around the room and said, "We were going to wait till the morning to endorse but I can tell by the faces here, we'll go with you."

The next day, the blacks, as a unified force, endorsed Koch and added to his increased momentum.

9. Cuomo self-destructs.

How could a man with $1.5 million, the support of the most powerful political figure in New York State, and the endorsement of the "paper of record" in this city not win the election? It wasn't easy.

But in fact Mario Cuomo lost the election as much as Ed Koch won it. Cuomo time and again bungled critical decisions because of lack of leadership,

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indecisiveness, and his own set of political rules.

One top adviser to the secretary of state says Cuomo "showed no leadership in his campaign. He didn't share with people, he didn't have 5 percent of the sensibility of a Stanley Steingut. But, on the other hand, he wouldn't talk to a Stanley Steingut." Cuomo thought he was too good for the political process. For example, he gave this *cryptic message to a district leader to* relay to Brooklyn boss Meade Esposito: Drop Dead. You're Finished. You've Exceeded Your Limit of Lying. Cuomo didn't trust any of his advisers enough to delegate responsibility. A campaign can't be run that way. Says another Cuomo staffer, "His intellectual arrogance was astounding."

Cuomo delayed the Abzug endorsement by at least 24 hours because he stood her up at his campaign headquarters. It was not because he was "stuck in traffic," as reported, but rather because he knew the governor had talked to Abzug about the forthcoming endorsement and wanted to make sure no deals were made.

Charles Kenney, an aide to Cuomo in the primary campaign, sums up an increasingly prevalent view of Cuomo: "Cuomo's intellect is suited for academic, legal, governmental, or perhaps even business pursuits, but not politics."

10. Plus a blackout and Son of Sam.

These two monumental episodes were two "decisions" that were not made by politicians. One was made by a Con Edison employee, William Jurith, who failed to pull the right switch; the other, by an alleged schizophrenic psychopathic killer, David Berkowitz. The combination knocked Abe Beame out of the race.

One former city employee points out that an incumbent can never win if there is turmoil. New York City has a scapegoat mentality about its mayors. If the city's in good shape, the incumbent prospers; if the city's in bad shape, he gets hurt.

If Beame had run during the summer of 1976, things would have been quite different. The Democratic National Convention at Madison Square Garden and Op Sail in New York's harbor created an atmosphere that could only have helped Beame.

The mayor's decision to play up the death penalty this summer, in response to Son of Sam, helped Koch's campaign more than it did his own. Koch took Beame's cue and ran away with the issue. ■

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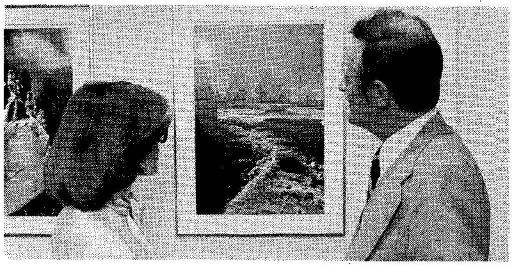

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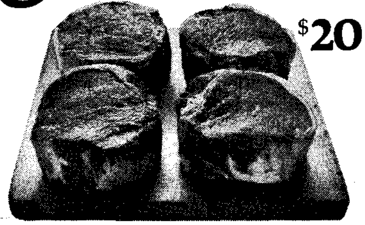

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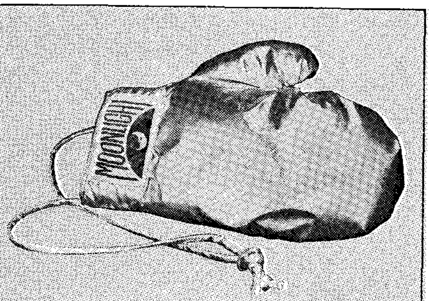
BEST BETS

Recommendations of events, places, and phenomena of particular interest this week

By Ellen Stern



All You Need Is Glove

The Golden Glove Award goes to the golden glove, naturally . . . to this gold-lamé shoulder bag ($18). HUBERT DES FORGES/*359 Bleecker Street and 11 East 10th Street*

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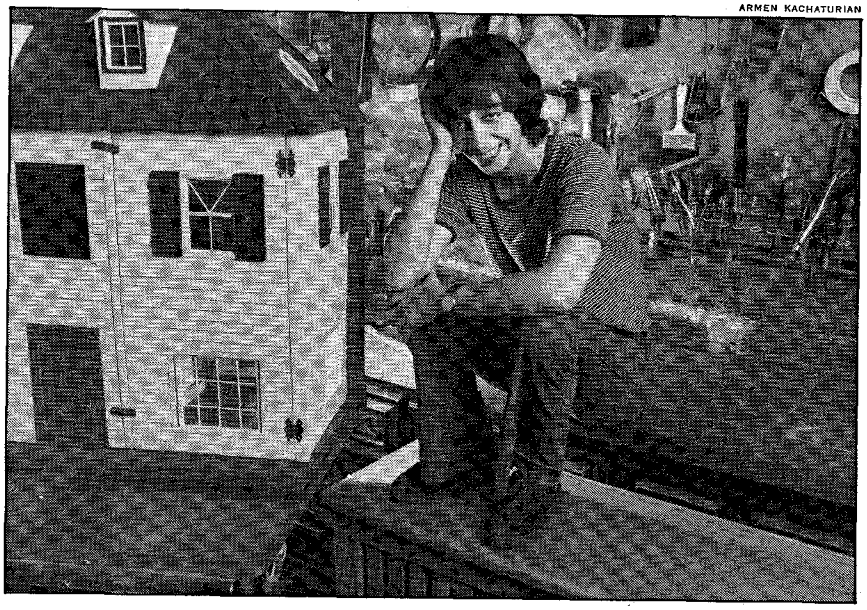


Awl Things Bright and Beautiful

"I'm into perfection with the cabinetry, but this is something else," says Susan Jacoby, here with one of her dollhouses. "I like it to look lived in. The bricks aren't perfectly lined up, some steps are larger than others, and they go off at an angle like they've been walked on for hundreds of years. This is what gives it personality." So does the green scallop-shingled roof made from ice cream spoons, the pine-plank and oak-parquet floors, and every other ingredient made and laid by hand. But Susan has always been handy. She was a pianist and caterer, then apprenticed to a crusty Village carpenter, then decided to free-lance from her home. "But sawdust kept getting on the piano keys and the cats," she says, "so I opened the shop." Here she builds cabinets, radiator covers, tables, fences, beds, cat lofts, bookcases, and cradles. Her dollhouses, of which no two are alike, take weeks and weeks; now's the time to order for Christmas. Susan charges anywhere from $250 to $5,000, depending on whether or not she furnishes it (with things handmade, of course), whether it's her design or a replica of one's own home. SUSAN CARPENTER/*77 Perry Street/243-7603*

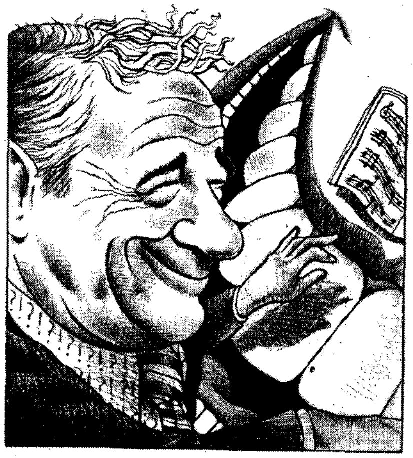
Update

In the August 22 issue, we were pleased to make Nocko's Yogurt Pies—$4.95 at Zum Zum—a Best Bet. Last week, one month and many customers later, we paid $6.50. We are not pleased.

Victor at C

"I have seen all the clowns and all the performers. He has no peer among any of them—and he also plays the piano." Thus did Groucho speak of the great Dane, Victor Borge. For whatever it's worth, he was the first performer to make *us* laugh. It's time to laugh again. VICTOR BORGE/*September 30–October 31/Imperial Theater*

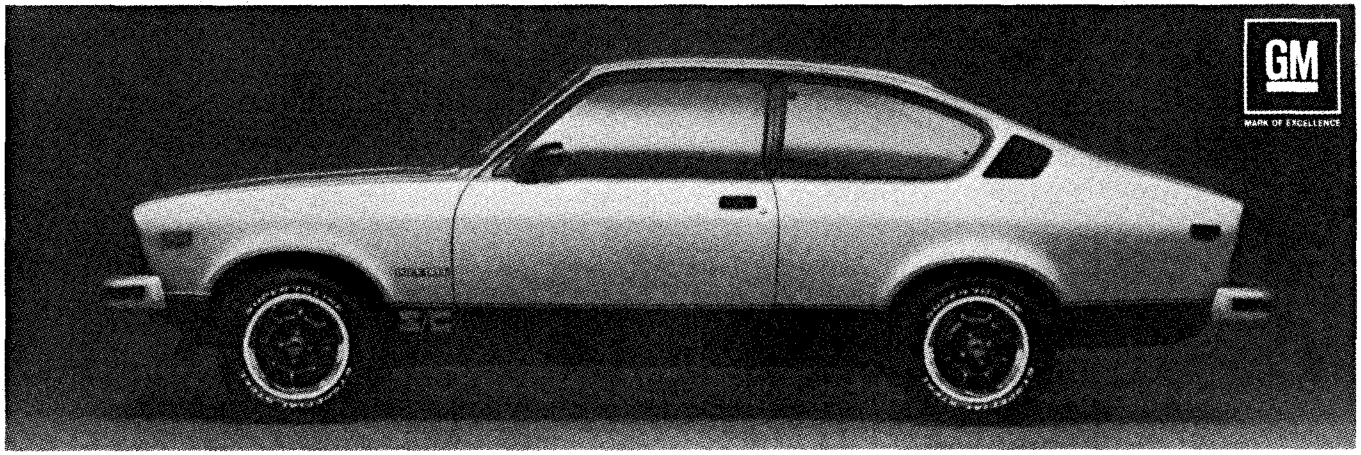
RICHARD TULKA



Berenicely

Ye who bid time return should welcome the splendid sprawl of Berenice Abbott pictures—about 80 of them, taken in the thirties as part of the Federal Arts Project. Firehouses and oyster houses, St. Paul's Chapel and the Salmagundi Club, Bowling Green, Sutton Place, Columbus Circle, the Fifth Avenue Theater, and this—Mori's Restaurant, at 144 Bleecker Street, where the Bleecker Street Cinema is now. CHANGING AND UNCHANGING NEW YORK/*September 29–October 23 Midtown Y/344 East 14th Street*

Introducing the 1978 Buick Opel Sport Coupe.



The new Opel Sport Coupe. The minute you spot it, you'll know this is no ordinary little car.

The Opel blackout.

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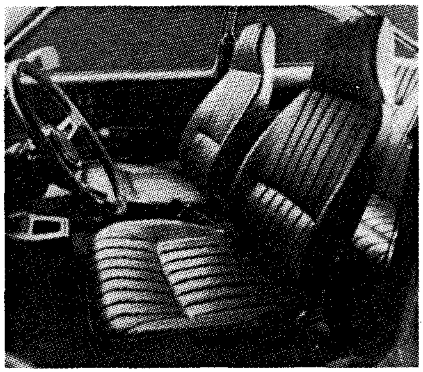
Up front, there's a big 7/8" diameter stabilizer bar. And special shocks and rear springs. Rack and pinion steering. And power front disc brakes.

Couple that with an easy-breathing 1817cc (1.8 litre) overhead cam hemi 4 cylinder engine plus the standard short throw 4 speed manual transmission and you've got a car that can rekindle your joy of driving in even the most jaded heart.

The Opel hugs the road. The seat hugs you.

Obviously, the driver's seat is where you'll have the most fun. But they're all pretty nice. Up front, there are big comfortable reclining buckets.

And there's a nice big back seat too. So you can share the joys of your new Sport Coupe with friends.



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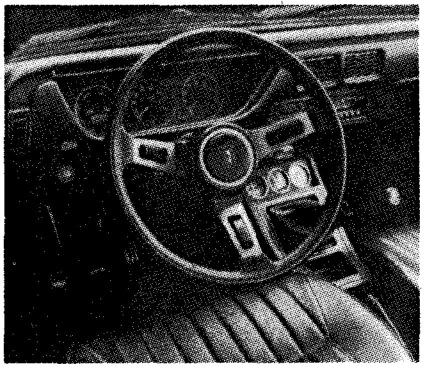

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Happily, it's still an Opel at heart. In fact, based on EPA estimates, when equipped with standard engine and transmission, it got an estimated 34 mpg in the highway test, and 24 in the city, for a 27 mpg combined figure. (Your mileage will vary depending on how and where you drive, the car's condition, and how it's equipped. EPA estimates lower in California.)

The Opel Sport Coupe. Built for Buick by Isuzu Motors Limited. $3,878.35. ($4,024.35 in California—includes California emissions equipment testing and bumper guards.) Manufacturer's suggested retail price. Tax, license, destination charges and available equipment additional. (Instrumentation package and white letter billboard radials shown, available at extra cost.)

The new Buick Opel Sport Coupe.

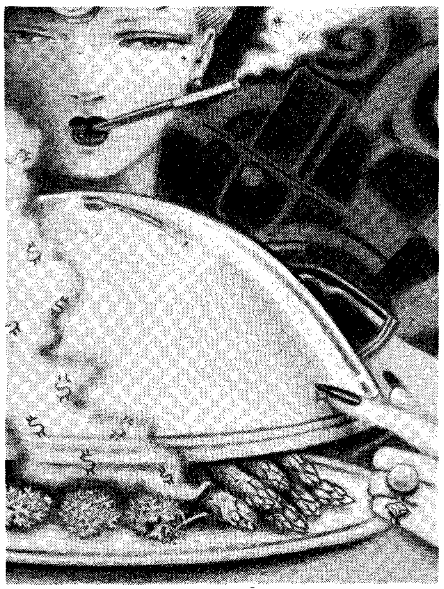
The Insatiable Critic / Gael Greene

FEEDING THE NIGHT CRAWLER

"... Here I am again at Regine's, more or less loving it. Loving creamy scrambled eggs served in their shells with a caviar halo..."

I know I ought to hate **Regine's.** It's all so precious and pretentious and outrageous. The prices: I seem to have been rudely separated from $309 for an indifferent dinner for four. The décor: a curious mingle of elegance and tawdry flash. The food: so many misses. The wine: I've yet to sip a stirring bottle. The people: all that posing. So much chichi. The pretty glass people who provoke such an embarrassment of both disdain and longing in me. Is Andy Warhol whispering to Diana Vreeland what life is all about?

I know I ought to hate Regine's. And yet here I am again, more or less loving it. Loving the sweet blond shyness and graceful authority of the maître d'hôtel, Camille. Loving the stylish pas de deux of movie-star-handsome waiters lifting giant silver warming bells from delicately sauced entrées to send a flutter of buttery perfume noseward. Loving the fake gardenias in their lapels, the young decadence in their knowing smiles. Oh, Colette. Loving creamy scrambled eggs served in their fragile shells with a halo of caviar. Loving pockets of veal pink at the heart, graced with a crunch of perfect vegetables and creamy green chive sauce. Loving a shock of supernal scarlet beet purée and sweet and sticky raisin-studded petits fours. Loving to dance.



That's it, of course. The tragic flaw. I love to dance. I have often thought I might have been a ballet dancer if I hadn't backed into a radiator at my very first dance lesson. I was seven. I never went back. Growing up on Saturday matinees at the Royal Movie Theater in Detroit, I dreamed I would come to New York and wear black satin gowns by Adrian and chain-smoke in nightclubs. And dance. Once I fell in love with a professional dancer. When we lindied, the crowd melted back as if he were Gene Kelly and I Cyd Charisse. I never got over it. Now, as a serious epicure, I am convinced that the last place I want to confront great food is in a discotheque. Foie gras and a screaming Hustle seem utterly incompatible. A meaningful relationship with delicate layers of crackling pastry and asparagus in silken parsley butter cries out for quiet intimacy. Still, the glamorous chain-smoker in black satin I could have been mocks such gastronomic prissiness. If you're going to dance and don't get too blue over mindless extravagance . . . why not eat as well as you can?

That is Regine's philosophy. That is why she has enticed the ambitious and adventurous Michel Guérard—surely France's most creative, most imitated chef—to "style" all her club menus. And *style* is, alas, the operative word. To capture the sense of cuisinary epiphany of Le Pot au Feu (the snug bistro in a dowdy Parisian suburb where Guérard first wowed the gastronomic faithful) and transfer it to a slick, Art Deco'ed night-crawling supper club is impossible. Guérard's disciples and students deliver the style but not the essence. Still, night crawlers must feed, and Regine's epicurean ambition works rather well in her Paris club, where the prix fixe dinner is only 180 francs—about $36—wine included. Guérard is close by to supervise. French provisions are familiar. The dining room is cloistered away from the music. A gaggle of disco fans do not tap-dance by the tables, playing Dodgem with the waiters while Stevie Wonder blasts, as they do in the Park Avenue outpost.

Still, Regine's at 59th Street and Park Avenue was launched here seventeen months ago with hope and flair. Then the resident chef quit. Guérard was away, caught up in the triumphs of his *cuisine minceur*, polishing his new cookbook and tending the Pot au Feu, now lovingly transplanted to Eugénie-les-Bains in the southwest of France. There were hasty Band-Aid visits, a new chef installed . . . feverish investigations. Was it really as bad as all that? Yes. And finally, with a stroke of the one discipline in which Regine's genius never falters—publicity—a "Gourmand Week" was announced. Michel Guérard himself would be in the kitchen for a week to choreograph a brilliant new menu.

Still a believer, still inexplicably innocent, I talked to Michel in Paris, urging him to arrive in New York with time ahead to explore the markets and do some homework. He smiled. He shrugged. The Guérard he shows is sweetly self-mocking, diplomatic, and humble. The Guérard inside is proud, cunning, stubborn, and independent. He arrived on a November Sunday, no time for homework. At noon he fainted. The flu, physicians said, and ordered him to bed. So preparations for the first night of the Gourmand Week went on without him. The gourmands were to arrive Monday evening at eight. The house was papered with press, jet-set influentials, glossy chums of Regine's—the mouths that count, the palates that know, the tongues that wag—and a few ingenuous paying customers. At 6 P.M. Michel arrived, frail and flushed, determined to oversee. The kitchen population was at an all-time high. A professional pastry man had been imported to produce blissful sweets. (Before he came, the $5 portion of chocolate cake tasted like a reject from the supermarket's day-old discount bin.)

That first night, feverish and dizzy from the flu, Michel could only taste, pinch, poke, prod, sniff, and, nearing the dinner-hour countdown, calmly show apprentices how to wrap gently poached oysters in lettuce weskits. His hands are delicate—not the gnarled, swollen, oversize hands one often sees on men who spend their lives in professional

Illustrated by Dave Calver

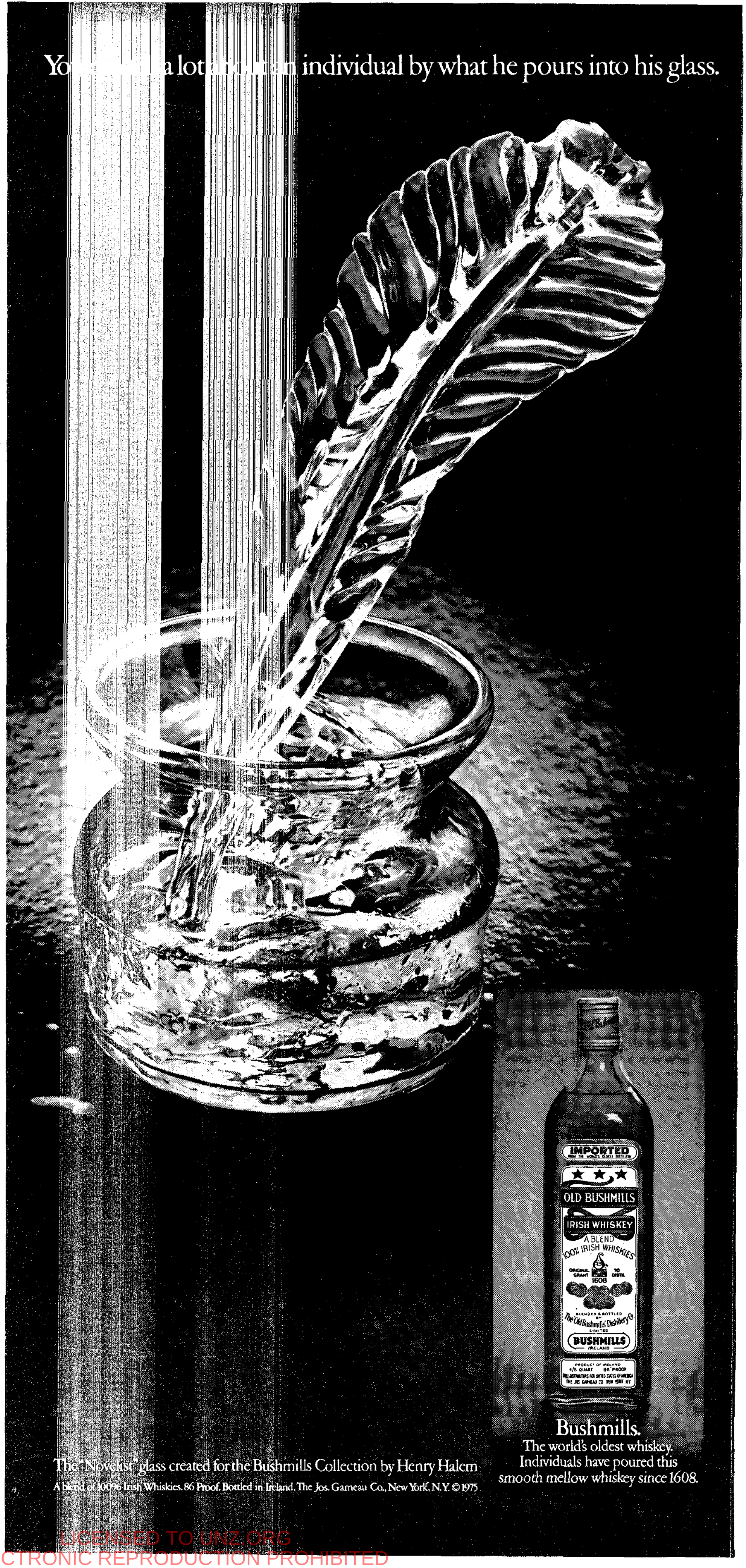
kitchens. Guérard cooks with wit and intellect, an artist's eye, a child's fresh impulse, and impeccable taste. Classic French service is dispensed with here. Nothing is carved or transferred from copper to china in the dining room. Everything is arranged in precise still life on the plate in the kitchen. Guérard eyed each "design" as it swept by, adjusting leaves of spinach.

Next day, he was deeper into the sauce. The truffle soup was deemed anemic. He added a booster of truffles, foie gras, and périgourdine sauce. He asked questions. "I want myrtille. What is *myrtille* in English?" His second, Gilbert, a veteran of Regine's in Paris, had a dictionary. "Bilberry. It doesn't exist here." Guérard shrugged. What could he use instead?

Guérard was not happy with the vinegar. "If we could get a mother, we could make our own," he mused. "Who has a mother [the skin or clot created by acetous fermentation that turns wine into vinegar]?" Gilbert promised to see. Guérard was trying to heal a burned sauce. "The first quality for me in a chef is knowing how to rectify a sauce," he said, tasting. His middle finger went into the sauce, then into his mouth. "She is a lost girl," he said sadly.

Michel was wearing his starched white chef's coat, a napkin tied jauntily around his neck. "If I had six months, I could turn this into a great restaurant," he said. That was Tuesday. Next night, same hour, I heard him telling friends: "If I had a month here, I could turn this into a great restaurant." Had he done five months' work in a day? Or overestimated the task? Or fallen in love with his own illusion? Well, every day that week the kitchen did get better. By Saturday New York's favored mouths were raving. But what really mattered was how the kitchen would hold up after Guérard departed.

The January-February ice age froze profits all over town. I don't know what the chichi do to keep warm. Fly away on freebie junkets, maybe, or sit home in little sable bed jackets, warmed by the fire of their rubies, or crawl under their Porthault electric blankets for a racy game of backgammon. Anyway, bodies were sparse at Regine's in the icy steppes of deepest-January Park Avenue. There were the usual geriatric dandies supping with their daughters. The dance floor had inviting bare spots, but I was nostalgic for last spring's cosmic thrill, when I had danced a Wedgie away from Elizabeth Taylor, waving my arms with stylish abandon, wondering if she would notice *my* whimsically modest diamonds. Never once did she take her violet-smudged eyes from her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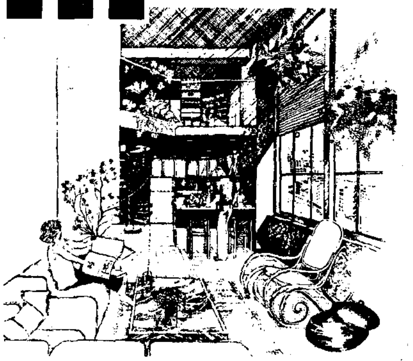

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"...There are moments of originality, and often the supper-club fare is delicious..."

partner's. Every other eye on the floor was riveted on her. In January I found myself dancing a Wedgie away from Sanath, sommelier of the Palace, in a sprinkling of moths and flutterbys, the "B" list from the Great Gatsby's last splash, a fringe of sparrows, and one adorable pussycat in a Brownie shirt with lots of merit badges.

Spring freed all the pretty glass people from winter hibernation. Celebrity's darlings emerged from their Bahamas burrows. Summer nights at Regine's can be so chichi the air is thin. Other nights are sodden. And *Last Year at Coney Island.* I know Regine thinks her preposterous prices will keep out the riffraff. The cheapest bottle of champagne costs $65 in the disco. It is suspenseful to pick up a check at Regine's. I've never been charged the same price twice for a glass of Perrier, and I've been billed $4 for a glass of tap water. Lining up in the wind-whipped vestibule to pay that noncard-holders' $10 cover—cash, please—is a lesson in humility. But status seekers feed on such masochistic thrills. And in the sunset glow and tawdry nightclub brocade of the disco, who can say if the man in shades is a Jackson Heights cowboy or a Saudi Arabian millionaire? Anyway, I guess I'm here to judge the veal, not to grade the chickens.

Yet, in and out of season, the dining room is sleek and debonair, wonderfully Fred Astaire. And the stylish aubergine-velvet tub chairs are comfortable, though—regrettably—not designed for cuddling. The service is still splendid. All those handsome young men in black-tie-and-gardenia smile and kowtow as if they've been hypnotized to believe waiting tables is an aristocratic sport, something like polo. So even though this is serious food in a bizarre context, you may be seduced by the theater and by Guérard's escape from Manhattan-French-menu cliché, though the escape has been sadly hobbled in the latest menu trim. Overpriced? Yes. Even though the $10 door charge is dropped at dinner, two can easily spend $100 and up, up, up. Even so, some portions are skimpy, and entrées arrive lukewarm now and then.

The maddening reality of Regine's is simple: The kitchen's performance is utterly unpredictable. It was brilliant in winter, when no one came and the kitchen was staffed to bursting; sluggish in spring, when the faithful rallied; it impressively revived toward summer. Who knows what autumn and Guérard's newest fall menu will bring? Parched throats in the disco build the profits. Serious gastronomy is a luxury . . . a philanthropy that pleases Regine's ego. I doubt she will give up trying to make it work. Alas, even charging $18 for a stuffed leg of chicken and $6 for a goblet of fresh fruit won't subsidize the kitchen. There were no fresh flowers on the table one June night. And a leek quiche at $6 struck me as a depressing economy. But there was a splendid red snapper floating in a sublime beurre blanc with a wreath of celery, onion, and leek strands and crisp broccoli florets—a dish so close to perfection my restaurateur companion sent a bottle of champagne to the kitchen. We shared the fish and then divided a portion of poached chicken, too sparsely herbed and stingily moreled. Winter's desserts were breathtaking; spring's, a fiasco. But this June evening there was a fine chocolate marquise, irresistible cookies, an aristocratic strawberry tartlet, and disgraceful sorbets, one so perfumed with chemicals it was unidentifiable.

Still, the presentation is brilliant, and if you can forget about price, there is pleasant adventure in crisp asparagus and foie gras in a balloon of pastry with a salty parsleyed butter cream; the gourmand salad of string beans, asparagus, truffles, and silken pink foie gras; slices of duck breast in a green peppered sauce with apples; rosy beef fillet with raisins; and that intoxicating beet purée, even though the pastry is tough, not buttery, the string beans are tasteless, the apple is utterly without flavor, the raisin sauce is too sweet.

Regine's is not the Pot au Feu. It is not pure Michel Guérard. But still, there are moments of originality, and often the supper-club fare is delicious, served with style and spirit. Regine will be in periodic residence again, gathering stardust, papering the house—Regine of the rose-smudged eyes, moth-white face framed in the flame of her hair, commanding her gardenia'd army, seeding gossip in her jet trail. Andy Warhol, Diana Vreeland, Elizabeth Taylor, a hairdresser from Rego Park . . . what does it matter, as long as he is happy to play young Gene Kelly to your inexhaustible Cyd Charisse? ■

Regine's, 502 Park Avenue at 59th Street (826-0990). Dinner Monday through Saturday 6 p.m. to 12:30 a.m. Those who dine at Regine's need not pay extra to dance. Credit cards: American Express, Diners Club. Cover charge: $2.

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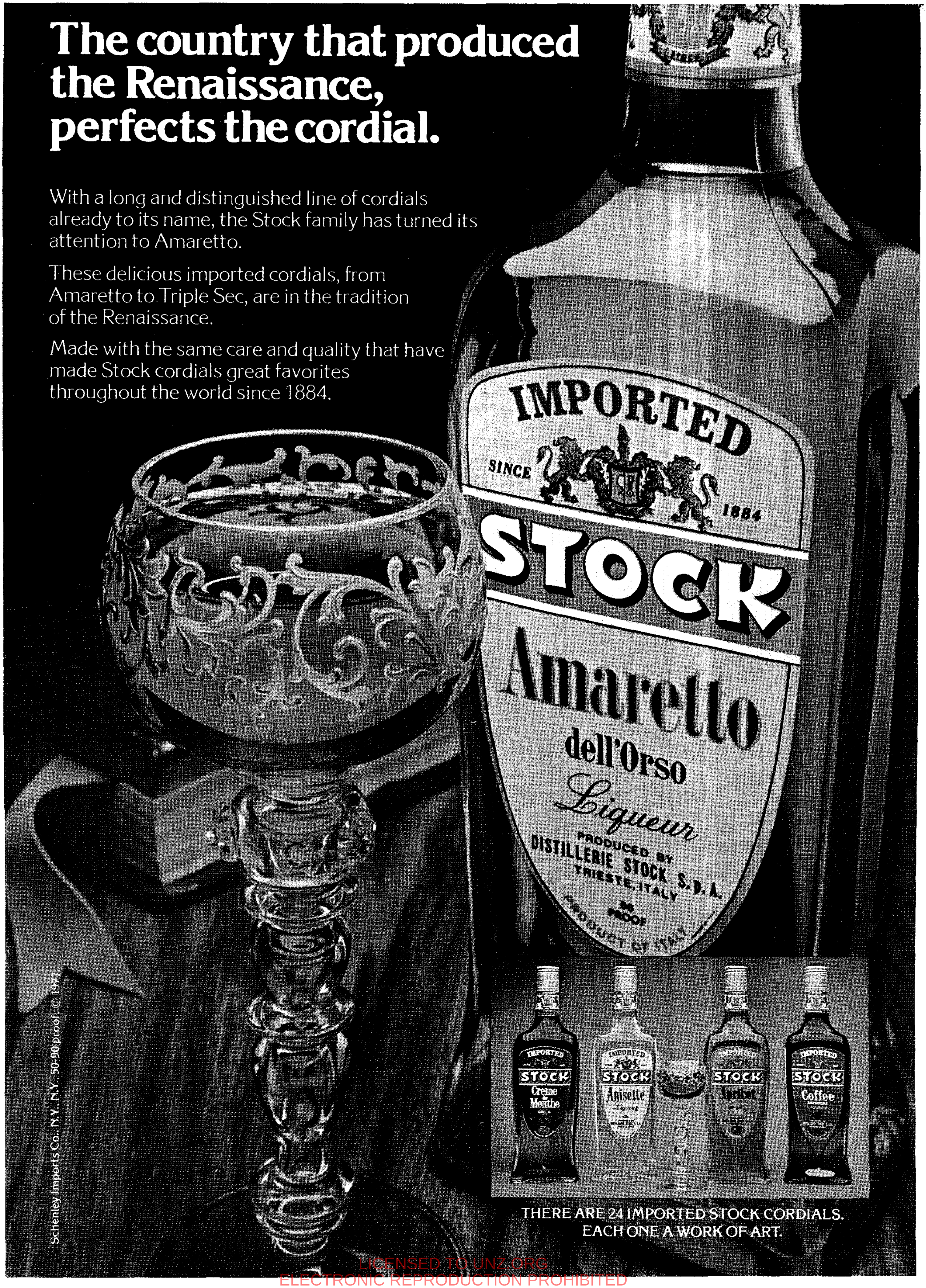
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Home Furnishings / Suzanne Slesin

THE CLASSY CUSTOMIZED CO-OP

"... After he'd decreed the white walls, the custom storage units, the Oriental rug, Owen played a few architectural jokes..."

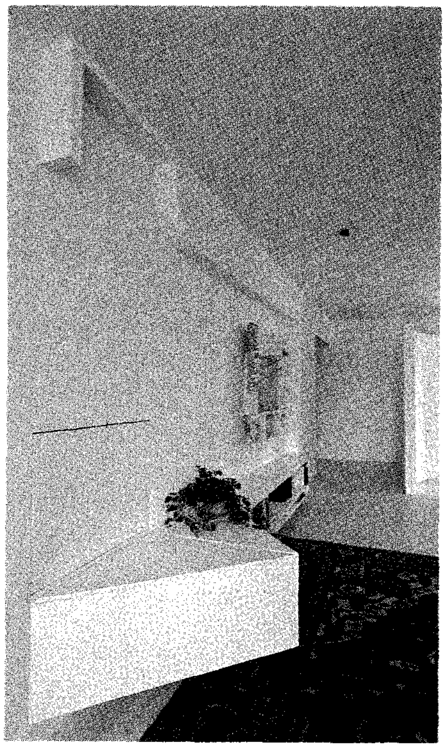
It was a conventional apartment in a standard prewar brick building on the Upper East Side. A little dark, maybe, and certainly grimy (the walls had not been painted for 25 years), but Paul Striker bought it, for it had possibilities *and* a view of Central Park. "I deal with aesthetics in my work," says Dr. Striker, a plastic surgeon. "I felt I knew something about form and harmony." Doctor's orders: a complete renovation. He hired architect Christopher Owen, who shared his taste for a variation on the "international" style, to restructure the co-op.

"We started by converting the six-room apartment into a 'universal' space," explains Owen. "A space with blank walls, like a museum gallery." He demolished the interior walls and removed the closets, then built a six-room "landscape" into the emptiness. "This place was so tailored to the doctor's needs, it was like making a custom suit," Owen says.

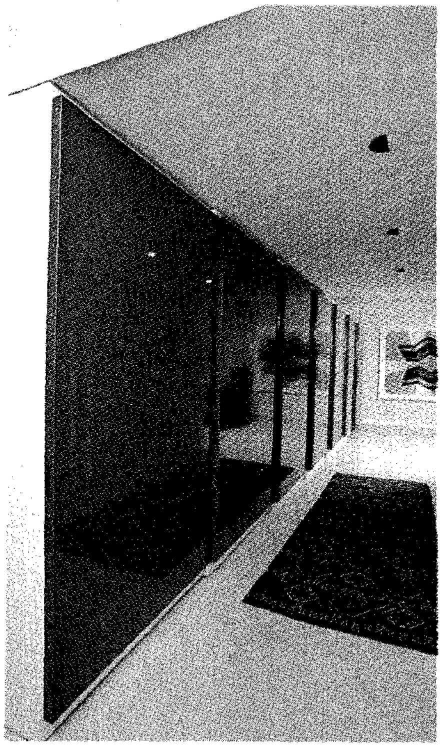
The new form and harmony didn't come cheap. "Demolition costs ran about $1.25 a square foot," says Owen. "Construction and rewiring, painting, plumbing, flooring, central air conditioning, dropped ceilings, and new windows added up to another $30 a square foot." The built-in storage units and furniture were extra. A whole lot extra.

After he'd decreed the white walls, the elaborate custom storage units, the Le Corbusier chairs, the well-placed Oriental rug, the sprinkling of African art, the tasteful contemporary paintings, Owen played a few architectural jokes. In the contemporary guest room, he hung an antique cabinet; in the living room, he converted a phony fireplace into a TV-storage cabinet; and he designed the closets that line the hall to get deeper and deeper as one nears the dining room.

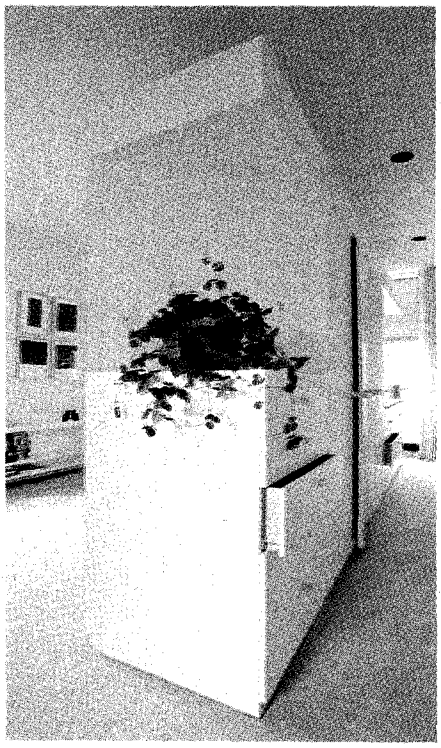
To accommodate Dr. Striker's visitors from out of town, Owen devised a mobile bed unit. Wheeled into the tiny second living room (see next two pages), it functions as a bed, turning the room into a guest room; when pushed nearer to the circular living-room partition, it becomes a couch. The guest-room arrangement is comfortable, but, it turns out, not *too* comfortable. "It makes you feel at home for only a little while," one recent guest told him. What more could any host want?



Containing wall: *A purely decorative molding whimsically calls attention to a TV cabinet converted from an unused fake fireplace. In the living room, custom wooden units storing books and magazines are low and fastened to the wall.* •

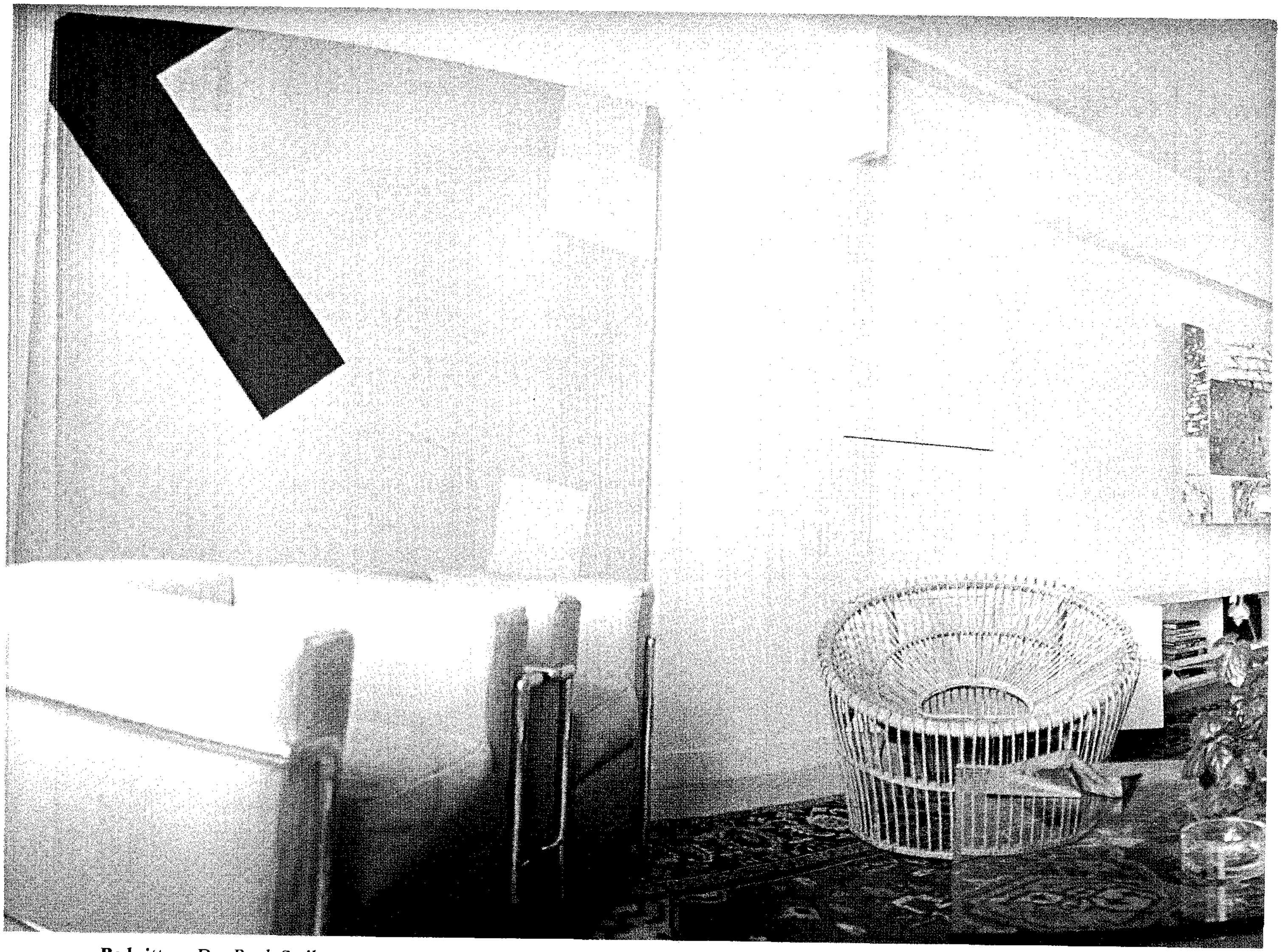


The deeper they come: *The 28-foot-long terra-cotta-colored lacquered-wood storage wall connects the living room to the dining area. Seven doors, each four feet wide, hide seven closets which get deeper as they get nearer to the dining room.*

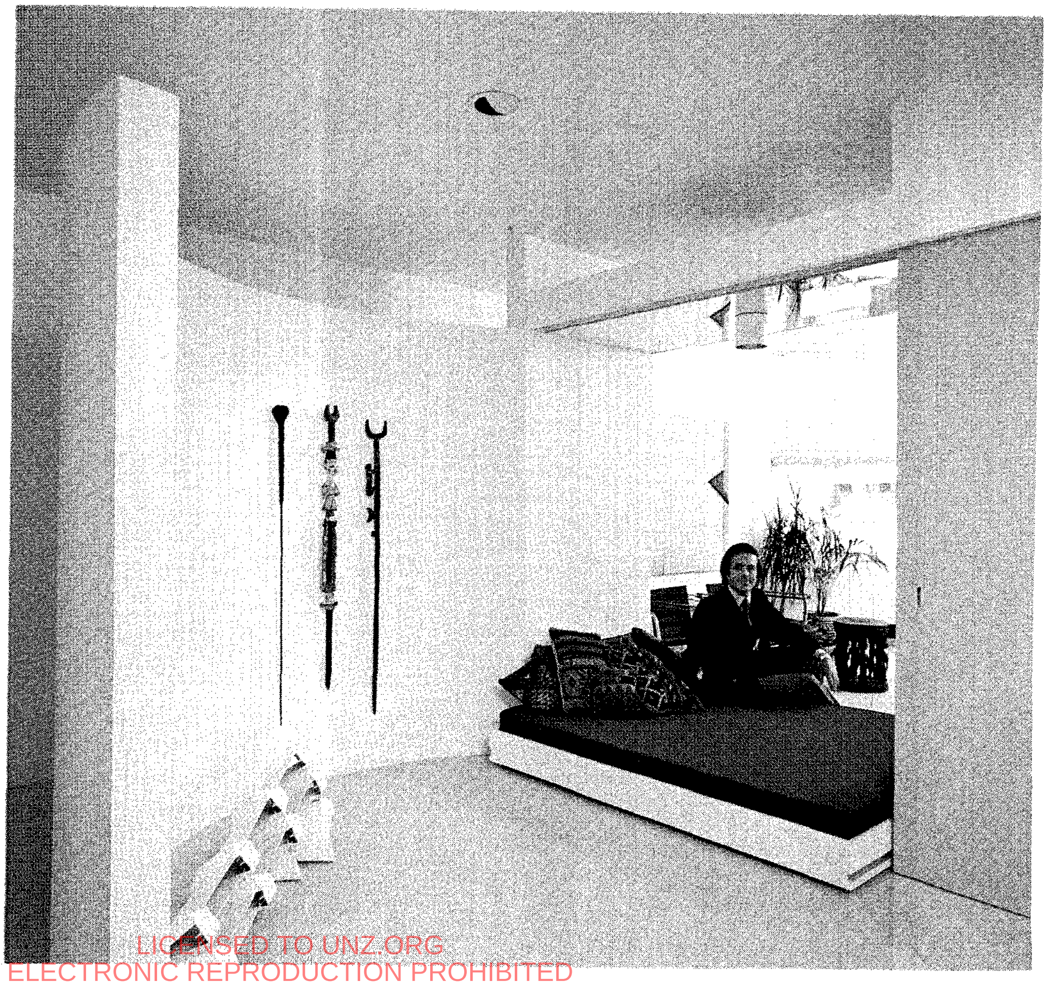


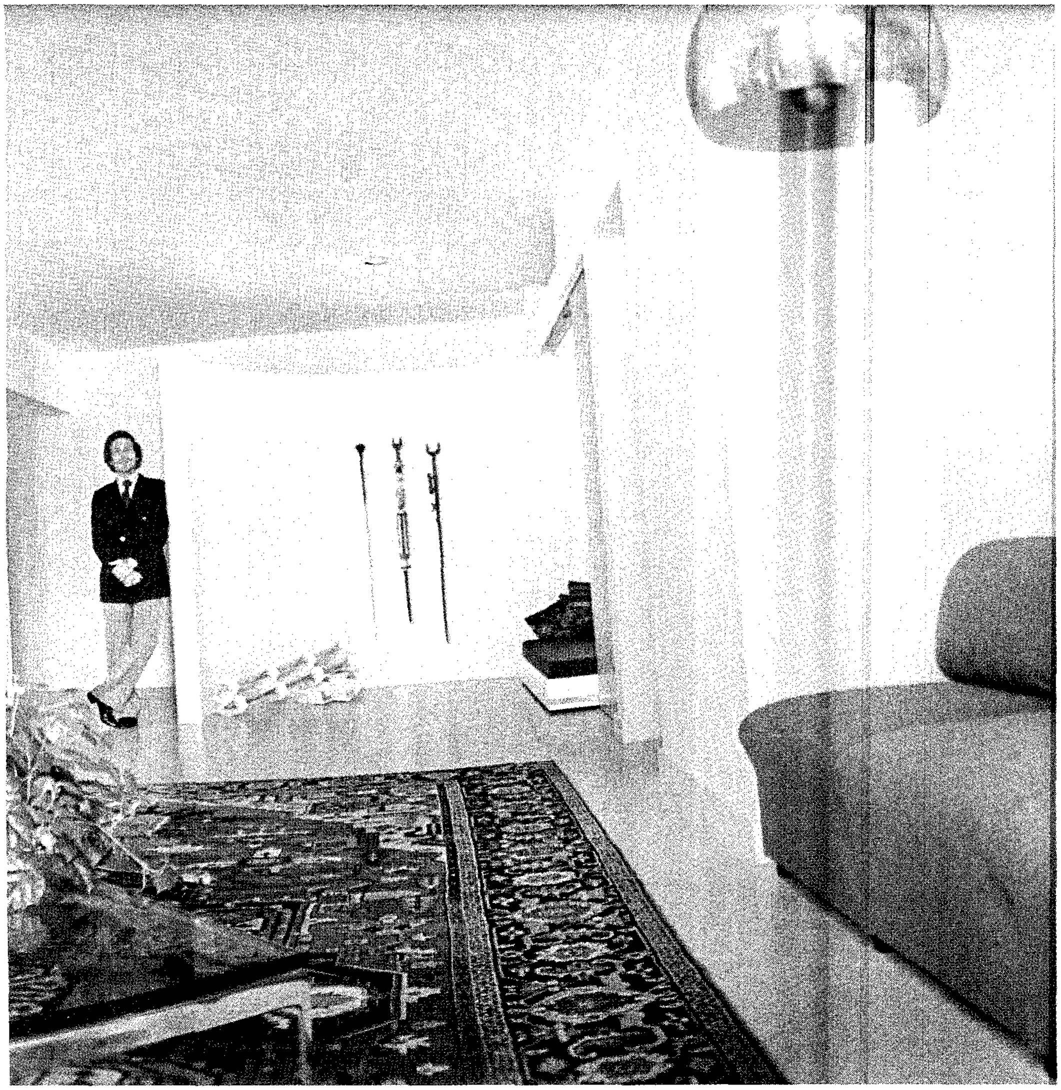
High, white, and handsome: *In the bedroom, the freestanding storage unit doesn't reach the ceiling, yet it creates a private dressing area facing the bathroom. On the other side, the unit doubles as a headboard and bedside tables.*

Photographed by Charles Wiesehahn

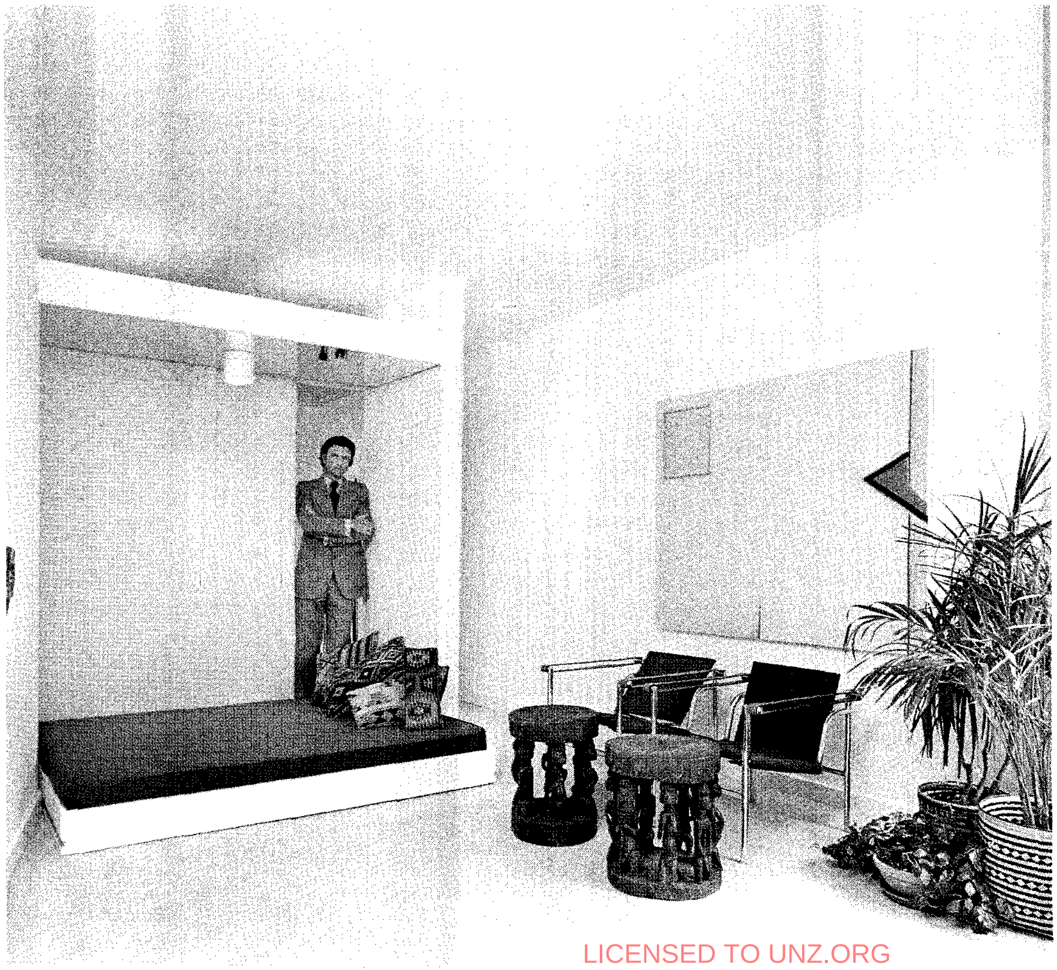


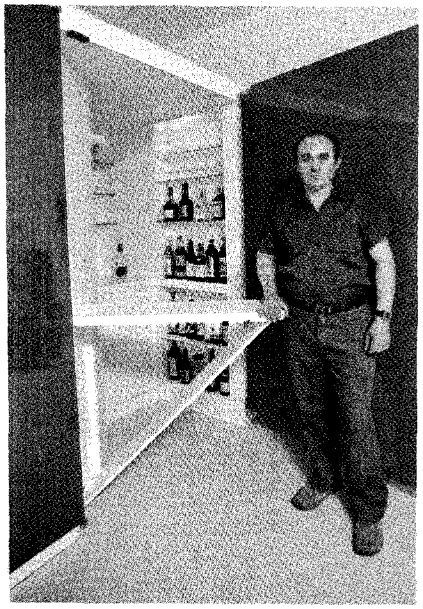
Bed-sitter: *Dr. Paul Striker (near right) on the bed/couch that is often wheeled between the guest room and the partitioned living room. The yellow sliding doors close off either room for privacy. Architect Christopher Owen had the sliding doors painted yellow because he felt they would warm up an area in an apartment that doesn't receive any direct sunlight. "Anyway," he says, "yellow is a color I often just like to use." At the far right, Owen seen from the guest room. The classic Le Corbusier ponyskin-and-chrome chairs are part of the vocabulary of the "international" style. The painting on the right-hand wall is by Shlomo Cassos.*





The new look: *Dr. Striker (left) in the living room of his renovated co-op. The glass-topped coffee table was the only piece of furniture he kept in his new "landscape." Interior designer Sylvia Owen, architect Christopher Owen's wife, consulted on his choices of Le Corbusier leather-and-chrome armchairs, the round wicker chair, and the art—a large painting by Georges Noël, a construction by Mary Bauermeister, and a floor sculpture by Edgar Negret. The ceremonial staffs are part of Dr. Striker's African art collection. Architect Owen designed the curved partition wall to relieve the long and narrow room. He enjoyed contrasting the varied textures and patterns of the furnishings with what he calls the "clinical" white walls of the apartment.*





Man-made: *Tony Stankovics (above) of Antal Cabinetmaker & Carpenter, who built all of the custom cabinetry in the apartment, stands in the dining room at the end of the red storage wall, where the closet has been transformed into a bar fitted with its own folding serving table.*

Art/Thomas B. Hess

ALEX KATZ'S SIGN OF THE TIMES

> "... It's been left to Katz to try the descent from the sleepy lagoons of High Art to the maelstrom of Times Square ..."

Public art: images that have outgrown their frames and push themselves into your life—or try to. That's been the unwritten subject on this page for a month. There were the Arshile Gorky murals newly recovered from the Newark Airport (in the September 12 issue), and Henri Matisse's colored-paper cutouts that served as models for stained-glass windows, priests' vestments, tapestries, and other pieces of glamorous social furniture (in the September 26 issue). Now, bringing the subject up to date, we have the latest jewels in the diadem of Times Square: **Alex Katz's** billboard at Seventh Avenue and 42nd Street—23 heads of beautiful young women—stretched 240 feet around the northeast corner and raised on a central tower 57 feet high.

The Gorky murals were a product of the 1930s. They're drenched in the ideals of abstract painting, at a time when the mode was young and dewy-eyed. Avant-garde artists hoped that by generalizing a shape, by analyzing its formal components to locate an essence—an inherent quality—they could elicit correspondingly general responses—a gasp of universal delight, a shudder of global pathos. Lines, colors, and forms, thoughtfully deployed across a conspicuously flat surface, it was argued, should be able to tap equivalent aesthetic sensations among liberated clerks, right-thinking intellectuals, and "our kind" of comrades. After all, cadmium orange knows no frontiers and the right angle sings to its hypotenuse with equal rapture for the benefit of all God's children.

The problem was, and remains, that all God's children are as stuffed with prejudices, déjà vus, and outworn stereotypes as Mrs. Grundy, Mr. Babbitt, and their only son, Dink Stover. In the modest, clipped mechanics of Gorky's shapes, the public recognized an insult to the pieties of the American way. The murals were almost rejected by indignant Newarkites, who were appeased only at the last minute by an elitist delegation bused in from Manhattan.

Matisse was older than Gorky, and wiser and more self-confident. In the last decade of his life, he perfected a radiant architectural style to suit the most intellectual, aristocratic tastes. His chapel at Vence was designed for ultramontane Dominicans—hardly the types that fumble around Lourdes. His stained-glass windows were commissioned by Time-Life, Inc., and the Rockefellers—as ducal a patronate as you could find in America during the reign of Eisenhower. Matisse also did book jackets for books about himself, posters announcing his own exhibitions, and, best of all, a group of sumptuously useless embellishments for his own apartments. You think of "The Bishop Orders His Tomb" and Browning's old lion with his cache of "peach-blossom marble" and a lump of lapis lazuli "blue as the veins o'er the Madonna's breast." Decidedly this wasn't "poor art for poor people," to use Gorky's disdainful phrase. Not that Matisse was snooty. He welcomed everybody who wanted to enter; and as time passed, more and more people have decided to visit the master's celestial revision of stoicism. Someday, crowds will flock to Vence as docilely as they do to those even more difficult best-sellers in the Sistine Chapel.

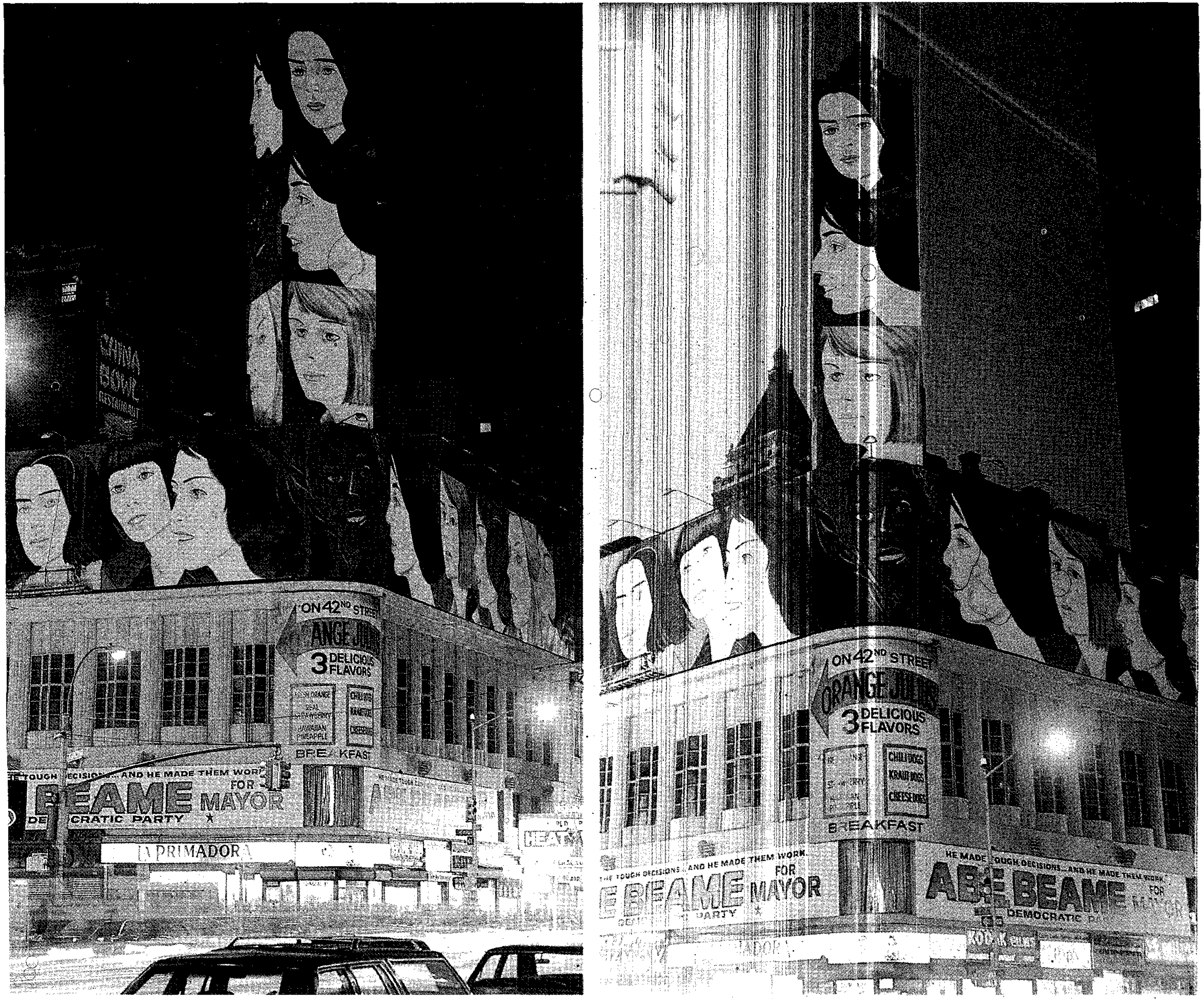
Modern art always has been for the elite, just as the old masters were. Except the old masters could communicate at lower, more available levels with a vast popular audience through the language common to a homogeneous society. Using the symbols of religion, national myth, folk magic, and other mutually accepted icons, even the most devilishly obscure iconologies could be appreciated by your run-of-the-mill varlet. After the middle-class and industrial revolutions, society was torn apart. Commonality of religion and acceptance of social role survived mainly among forgotten tribes and discarded farmers. Alienation took command. Today, the man on the city streets likes only the art furnished him by advertisers, salesmen, and other packagers who want him to patronize their special brand of food, politics, sex, tobacco, deodorant, and God.

Ignored by the big public, the modern artist is apt to feel isolated, cut off from the vitality of the common man (who no longer exists and whom nobody dares call dead). The adventurous young modern painter is uneasy among connoisseurs; he sniffs the poison of aestheticism among the humidifiers that monitor every whitewashed gallery. He wears workman's clothes, enjoys low-life bars; yearns to get "back" to the streets.

It's been a long and unrequited love. The workers never missed the artists. They didn't care if Ingres admired house painters. Or that Juan Gris and René Magritte consciously tried to paint "stupidly" in flat, uninflected layers. Or that Marcel Duchamp hired a sign painter to execute a passage in one of his masterpieces (*Tu m'en . . .*).

In the early 1950s, a billboard with a mammoth head of Trujillo—pencil-thin mustache, liver-colored lips, iron-gray pompadour—dominated the Wanamaker block and adjacent vistas to East 10th Street and lower Fourth Avenue, where many of the Abstract-Expressionists had their lofts. It was widely admired by the artists, not only because of its proto-Camp allure but because of its scale, its "objective" presence, its slightly crazy gravity. When Willem de Kooning turned to painting women, in 1950, he had Rembrandt and Soutine in mind and the billboard of Trujillo, as well as posters of pinup starlets whose gleaming vacant smiles and perfectly pie-faced availability seemed to hint at a new American pictorial vernacular. De Kooning lost the glimpse in lathers of paint. Later, the Pop artists had similar ambitions, and they based their styles directly on commercial-art motifs; still, they enjoyed irony and nostalgia too much—there was too much Ego in their Ideograms—for them to make the transition. It's been left to Alex Katz to attempt the perilous descent from the sleepy lagoons of High Art to the maelstrom of Times Square.

Katz has been concerned for over twenty years with ideas of intimate scale (very small or very large; you can envelop it or it can embrace you) and classic shape (simple outlines, flat planes, abrupt transitions). He takes



Broadway babies: *Katz's billboard, 240 feet wide, on Seventh Avenue and 42nd Street (five more faces have been added to the left).*

for subject matter his everyday leisure life—parties, picnics, pets—as if it were a bucolic Age of Gold where everybody is youthful and it's always time for tea. The barometer of his tem-permanent is stuck at "Fair." In Katz's world, even the rain composes itself into soothing patterns. Not that he's an optimist. His reserves of bile and angst are as copious as any anti-hero's in this time and place. Rather, Katz recognizes that to move toward public—indeed, toward epic—form, he has to eliminate the cranky details. A human anatomy only can be fitted to the imperatives of contemporary sensibility after it's been smoothed clean of particular wrinkles, of the textures of private experience. Katz casts his characters as golden lads and lasses—loving but innocent of Housman's donnish hysteria.

Katz didn't paint the billboard himself; a professional sign painter, Jerry Johnson, executed it from a maquette (3/4 inch to 1 foot scale). Katz supervised the work—urging Johnson to articulate transitions from plane to plane without additional drawing, for example, and to emphasize the "holding tones" which clarify the structure of a face and give it a harsher effect than is usual in commercial art. Johnson says that it was easy to work from Katz's specifications. The effects are sharp and unambiguous. There are no subtle grays, no modeling. Each element is given to you straight. "Easily mixed" colors skitter across the frieze from bright to bright like a slalom race. "Of course," adds Johnson, "I had to hold back; usually I try to force the image, try to make them buy that extra can of beer."

In other words, Johnson understood the art-for-art's sake aesthetic underlying Katz's enterprise, which indicates one of its weaknesses. It's a pseudo-billboard—it lacks words, it's not pushing a product, there's no meaning to it beyond the Katzness of its Katzifications. Colonel Sanders, across the way, seems almost profound in his amalgam of motives. The colonel suggests you admire his jowls and buy his fried chickens. The China Bowl's neon is meant to turn on a hungry clientele. So are the porno movie's marquee and the Orange Julius placard. Each image has a hand in your pocket. Each is sweaty with desire. Only the Katz keeps cool. And, at first, the billboard seems to be arty, squeamish, awkward, with an outsider's shyness.

When you step away from it, however, and get a view of the whole boil-

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ing street corner, it makes more sense. In the daytime, the nine faces in the triangular tower snap against the sky with brilliant intensity. They pull the rest of the frieze around the vertical spine. The stylized elements lock into a single unit. You begin to count the repeats (there are eleven different faces in 23 compartments; eight are doubled, three are tripled). There is much more to the sequences than mere narrative. Katz himself has referred to the Elgin marbles and their sustained variations across a long plinth. You also recall the Doublemint twins—a 1950s billboard—with equally ferocious button noses and spring-taut curls. (And, of course, there's the 42nd Street anthem: "Side by side, they're glorified, on the avenue I'm taking you to. . . ."*)

At night, under the lights, Jerry Johnson's blandest brush marks take on a garish rouged appeal. The faces merge with the loony environment; they seem as loud as any of the neighbors. You begin to understand what's for sale.

Katz's signifiers always have been trimmed close to the bone; face reads "face" and as little more as possible. What's left over is the art. You are put into direct contact with the aesthetic. This is the "transparency" in Katz's work that has appealed to Fairfield Porter, Kenneth Koch, Robert Rosenblum, and other important painters, poets, and critics. When enlarged to billboard scale, the "sign" refers to a symbol, and the symbol refers to Katz's art, which in turn is concerned with the creation of a sign. A danger in such transactions is that the energy will drain out of the cycle. When the tensions of banality are neutralized, what is left may be ennui.

Katz eludes the paradox. He puts enough variety in to keep you guessing and enough sameness to hitch all the parts together behind a single impact.

The billboard will be up for about two years. It was sponsored by the Public Arts Council of the Municipal Art Society, with Doris C. Freedman, champion running-dog of New York public art, in full attendance. The space was donated by its owners, RKO General, Inc. Katz helped raise the $14,000 needed for its execution by offering sections of his maquette to a group of collectors. Usually efforts at inserting modern art into public sites end up with results that look either painfully arty or naïve—either abstract flab or clenched-fist cliché. Alex Katz, through compromise, cunning, and sharp ideas about what sort of image he wants to project, seems to have found a way out of the studio and into the streets. ■

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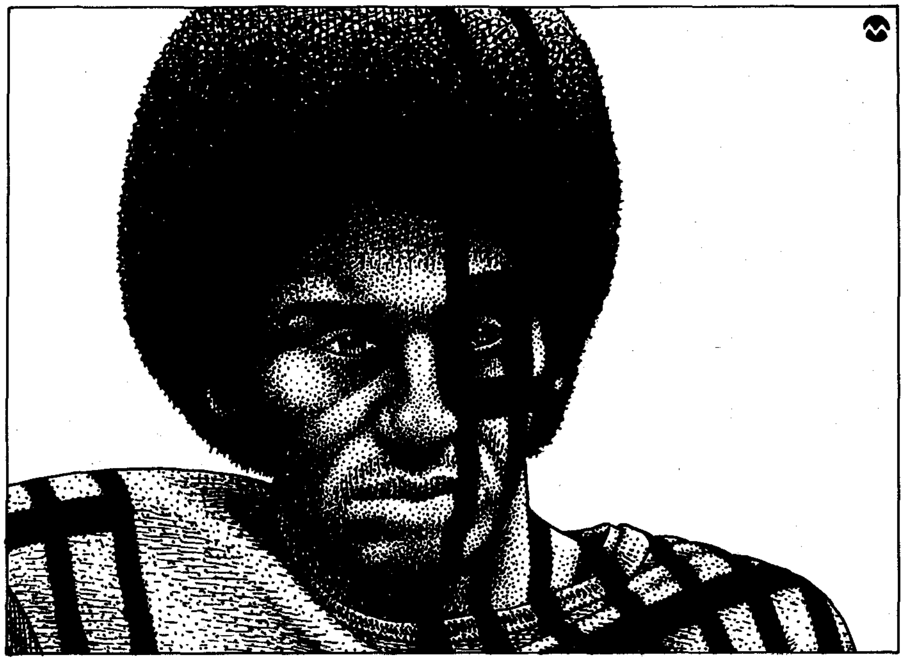
Movies / Molly Haskell

CASTE OF CHARACTERS

"...With its Curtis Mayfield score and exuberant ethnic acting, *Short Eyes* combines real funk with entertainment values . . ."



We seem to be entering a new golden age of acting. After a decade in which a handful of "bankable" stars have all but monopolized movies, a prodigious amount of fresh talent has suddenly materialized. New faces and neglected old faces are appearing in prominent roles on television and in film. Multiple-character dramas are in and actors are coming out of the woodwork to slip into the kind of ensemble playing that usually takes years to develop.

There's the exciting and largely unknown cast of **Short Eyes,** the adaptation of Miguel Piñero's prison drama that is being shown at the New York Film Festival and opening commercially shortly thereafter. On ABC's mildly addictive six-part series, **Washington: Behind Closed Doors,** there were those increasingly ashen faces that stalked the corridors of power, evoking the real-life white-collar thugs and crybabies exposed during that supreme *coup de théâtre,* the Watergate hearings.

Between *Short Eyes* and *Behind Closed Doors* there is more than a passing resemblance. Piñero's play, adapted by the author and directed by Robert M. Young, is to New York prison low life what the adaptation of the Ehrlichman novel is to executive-level, wall-to-wall-carpeted incarceration. Both are views by ex-inmates of criminal fraternities completely isolated from the real world, whose members develop their own caste system and codes, territorial conflicts, family loyalties, and the fine art of bluff and intimidation.

Ehrlichman is not artist or thinker enough to exorcise the demons that Piñero calls into play, and neither David W. Rintels and Eric Bercovici's script nor Gary Nelson's direction transcended a moralistic finger-pointing at the bad guys. But taken not as a probing inquiry into Where We Went Wrong but as a comedy of manners, *BCD* was an astute and often hilarious translation of the upwardly mobile tastes of a group of socially insecure opportunists into details of behavior and articles of dress and décor. (One of my own favorites was the morning ritual of the non-U young marrieds who hid their pillows in a cupboard and turned their bed into a euphemism.) Even the vagueness of the characters' politics seemed appropriate in defining a mentality that is more bureaucratic than ideological and whose ruling passion is job security.

If both worlds are governed by the adolescent morality that equates kindness with weakness, Piñero's work is the less cynical. There is at least one character—the Puerto Rican played by José Perez—who is both tough and humane, and who carries the film's hope, its insistence, that personal morality can operate at even the most desperate level.

We are a long way from the all-white Warner Bros. prison films, when, if there was a black at all, it was a lone darky on death row whose status did not even entitle him to on-screen execution, but who might ease the hero's passing with a spiritual.

Here the ethnic composition, organized by caste in order of importance, is black, Puerto Rican, and—running a poor third—white. The plot hinges on the violence that occurs when a white man accused of child molesting—apparently the one crime at which the others all feel comfortably outraged—is delivered into their restless hands.

But if *Short Eyes* is not for the squeamish, it is far from being a grim tract on prison conditions, on the institutional dehumanization of the poor, as the same material might have been in the hands of one of our earnest social documentarians like Frederick Wiseman. It is significant that the guards, usually shown as powerful pig-villains, play a negligible part; and director Young (*Nothing But a Man*) sacrifices clarity for intimacy in the early scenes to present an environment that is self-contained, evolving its own leaders and victims beyond the authority of "the man."

With its Curtis Mayfield score and exuberant ethnic acting, *Short Eyes* combines authentic funk with what can only be called entertainment values. It is not that the filmmakers have gone Hollywood, but rather that prison itself, with its group-therapy programs and drama workshops, has gone show biz. If I am not mistaken, Piñero's play originated in such a workshop and his characters—the haranguing Muslim (Don Blakely), the cool black (Nathan George), and the malignant

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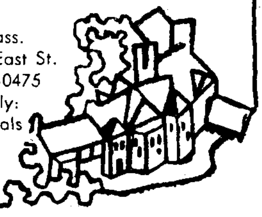

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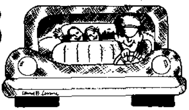

"... Scola's ornate style is too elaborate for the 'humble' milieu of *Special Day* ..."

Paco (Shawn Elliott)—are master manipulators-showmen. In such a context, one can hardly question the plausibility of a spontaneous jazz jamboree erupting in the dayroom, but it is ironic when you think how critics of Hollywood might have reacted if, in the prison factory in *White Heat*, Jimmy Cagney had suddenly burst into the "Shanghai Lil" number, or if Humphrey Bogart had warbled in the middle of *San Quentin.*

Yet the sense of theater is indigenous to Piñero's characters, men who begin at zero and lay claim to their square of turf through stylized gesture and idiom of "personality." One suspects that the real provocation of the Bruce Davison character is not the alleged rape but his drab, pasty mediocrity and the guilt he carries around like a bad case of indigestion.

Although it was conceived directly for the screen, **One Special Day** has more of the smell of greasepaint and the aura of a proscenium than *Short Eyes.* The action is restricted to one day and one place—Hitler's historic visit to Rome to sign the treaty of alliance with Mussolini, and an apartment building from which all but two tenants (and the concierge) have departed to attend the rally. And the characters—Sophia Loren as a beaten-down mother of six, Marcello Mastroianni as an ex-radio commentator—are defined by the kind of social issues that one associates with fifties problem plays. He is a sexual "deviant" (i.e., a homosexual) and anti-Fascist, she a puritanical woman, blindly obedient to the principles of Fascism and patriarchy. Director-screenwriter Ettore Scola arranges a daylong confrontation between the two, punctuated by the blare of a radio announcer applauding the festivities with the inflated rhetoric of the time. But the meeting between the two wallflowers is no less inflated in the social stereotypes it purports to encompass and demolish.

As in *We All Loved Each Other So Much,* Scola yokes together disparate social types and forces more cultural baggage upon them than they can carry. His ornate style—the opening single-take camera movement by which we enter Loren's apartment, for example, and meet her family—is too elaborate for the "humble" milieu, just as Loren and Mastroianni are by now too dazzling to play neorealist church mice. If their presence and chemistry are what give the movie its measure of interest, they undercut both its ideology and its stagecraft. There is something nasty in the moment when Mastroianni, who has been giving off signals that could only have been interpreted as D.C. desire, recoils in A.C. fashion when Loren responds to him. Scola pretends to attack the cultural conditioning of a woman who thinks that every man is after "one thing," while slapping her in the face for responding in the only way she knows of.

Some of the most memorable characters in recent French cinema have worn the drowsy, vaguely disturbed features of Philippe Noiret. The savant of sloth in *The Most Happy Alexander,* the gourmet traitor in Hitchcock's *Topaz,* the morbid voluptuary in Ferreri's *La Grande Bouffe,* and the phlegmatic parent of the young crazy in Bertrand Tavernier's *The Clockmaker:* The ghosts of them all haunt and infuse his newest portrayal, that of Philippe d'Orléans, the brilliant and debauched eighteenth-century regent (who ruled after Louis XIV's death) in Tavernier's **Let Joy Reign Supreme.**

Filmed in the Breton countryside and at various châteaux around France, Tavernier's new work successfully balances the requirements of spectacle and the details of a fascinating period of French history with the tracks inscribed on that history by three men. Jean-Pierre Marielle plays a vigorous Breton nobleman and revolutionary whose head is required of Philippe by his closest associate, the wily and ambitious Abbé Dubois (Jean Rochefort).

In giving in to the abbé against his better judgment, Philippe appears to betray not only his own finer instincts but the hope for reform that might have forestalled the revolution. It is the brooding, politically impotent side of Philippe that colors the film and, as Tavernier sees it, an age that is directly responsible for the French Revolution. There is nothing of Watteau here, nor of the intellectual exhilaration that was to come with the Enlightenment. Philippe, as Noiret so subtly conveys, was of the enlightened, agnostic cast of mind that was to characterize the *philosophes,* but he was still the prisoner of his time and class. His debauches—rendered unromantically but without repugnance by Tavernier—were Philippe's escape from that paralysis of will that arises when social idealism is defeated by an even keener sense of realism. ▬

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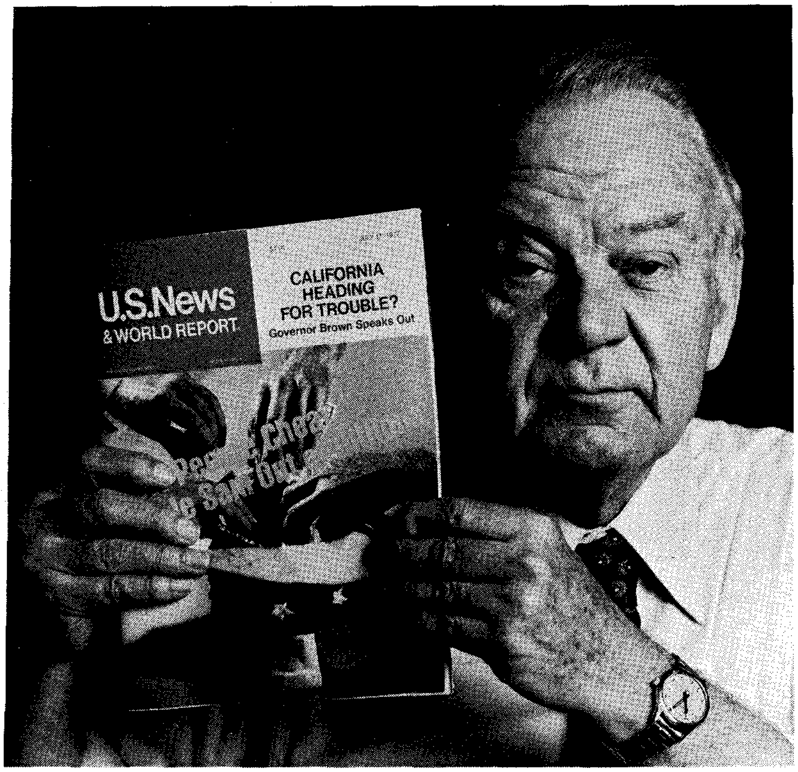
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Music/Alan Rich

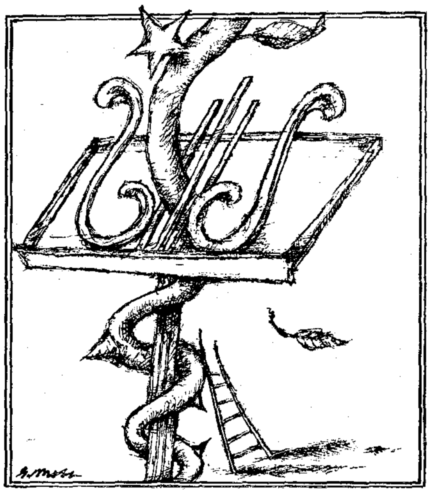
THE PASSING OF GIANTS

"... Both Callas and Stokowski felt the urge to challenge musical limits. Both risked being remembered for the wrong reasons ..."

She was difficult, Lord only knows. There were times when it almost seemed as if Maria Callas could create bigger headlines by walking out on a contract than by honoring one. Ask her about her erratic behavior and she could come back at you with passionate speeches about "honesty"—which, to her, meant walking out on friends, colleagues, and commitments whenever she decided that the omens were wrong. Ask the managements of the Rome, San Francisco, Dallas, or Metropolitan operas the same question, and you could hear something else.

Was she worth it? The records—studio-made or pirated from live performances—exist to supply the affirmative answer. So do the memories of those nights in opera houses across the map when Maria Callas raised to unexplored heights our definition of dramatic musical performance. Everyone who submitted to her bewitchment has his own personal memory; mine, as much as anything, has to do with the way she used her hands in the two Metropolitan *Tosca* nights in 1965, which were to be her last complete operatic performances anywhere. She knew, on those nights, more than merely what she wanted to do with her music; she also knew what the music wanted to do with *her*, and she gave it every muscle of her body, literally down to the tips of her little fingers. No record could capture all that act of mutual ravishment.

To hear her talk was also, compared to her musical performances, an imperfect experience, but a haunting one nevertheless. I interviewed her once, a long and rambling conversation about her artistry, terribly disorganized (which was my fault, because I was terrified), but full of incredible insights. For a woman who had so raised standards of operatic acting, she surprised me by admitting that she always studied the music of an opera before the words; then, when I thought it over, I realized that she was affirming a wonderful trust in composers' ability to react, themselves, to the drama in a text. Callas is often credited—and rightly—for having begun the revival of interest in romantic bel canto repertory and, thus, for paving the way for Sutherland, Sills, Caballé, Scotto, and the others who have continued her explorations. Yet, beside any of these "descendants," Callas's own work in Bellini and Donizetti is the most uncluttered, direct, and responsive reaction to drama. What a team she and Toscanini might have made!



She suffered bitterly at the hands of a world which, she vehemently and repeatedly claimed, did not deserve her. To a large extent, she was right; she endured a lifetime of mental torture from people as disparate as Rudolf Bing and Aristotle Onassis, not to mention the headline and magazine writers who used her as the Son of Sam of her day. Get hold of John Ardoin and Gerald Fitzgerald's gorgeous words-cum-photographs book, *Callas*, and read the excerpts from her conversation with Ardoin (pp. 42–45) that they taped in 1968. That was a bad time; Callas hadn't been on a stage for three years, she had had a final break with Onassis, and a vicious piece of gossip-mongery had just appeared as a *Cosmopolitan* article. Her words are not the paranoia of a fading star; they are the outcries of a lonely, beautiful, still young woman who knew, even then, how little was left. I've heard that tape; one thing, not used in the book, haunts me. Happiness might be possible, she says, "if I could have three years—even one year—of sounding like the Maria Callas I used to be." It never happened, and last week, alone and virtually blind, she slipped away—a tragedy, maybe also a blessing.

Still, there are the records and the memories. You must, if you can, get hold of some of the pirated recordings; Patelson's, on West 56th Street, and Discophile, on West 8th, have a good selection. On them you will hear Callas in the only milieu in which she could really flourish, midway between the music and a live, receptive audience. Such records as a 1955 *Lucia di Lammermoor* with Di Stefano and Karajan, the fabled 1957 *Anna Bolena* from La Scala, or a recent three-record anthology of excerpts on the BJR label are essential acquisitions—as is the best of her commercial records, the incredible 1954 *Norma* (Seraphim 6037). There are those who can hear these records, of course, only as mementos of a flawed vocal production; a critic who regards the piano as the supreme musical vehicle—as does my vis-à-vis on the *Times*—can hardly be expected to understand the voice. There are others who will hear the Callas voice as the incarnation for our time of what communication through music can mean in its highest manifestation.

There is a temptation to draw some analogies between Callas and Stokowski, although it is probably an idiot exercise. Yet, both sovereign figures were obviously obsessed with an insatiable urge to explore, to challenge musical limits; both were imbued with that indefinable magnetism that seizes the attention of large crowds. Both, therefore, are in danger of being remembered for the wrong reasons. Against Stokowski's escapades with pure sound, his devastation of the music of Bach (not only by his orchestrations, but equally by the way he conducted them), there are the genuine greatnesses: an untouchable elegance in music he truly loved, and a tireless advocacy on behalf of new music, new audiences, and new performers. Few of us can remember when Stokowski was not an incandescent contributor to musical life. It is incredible to discover that he, too, has left us. ■

Illustrated by Geoffrey Moss

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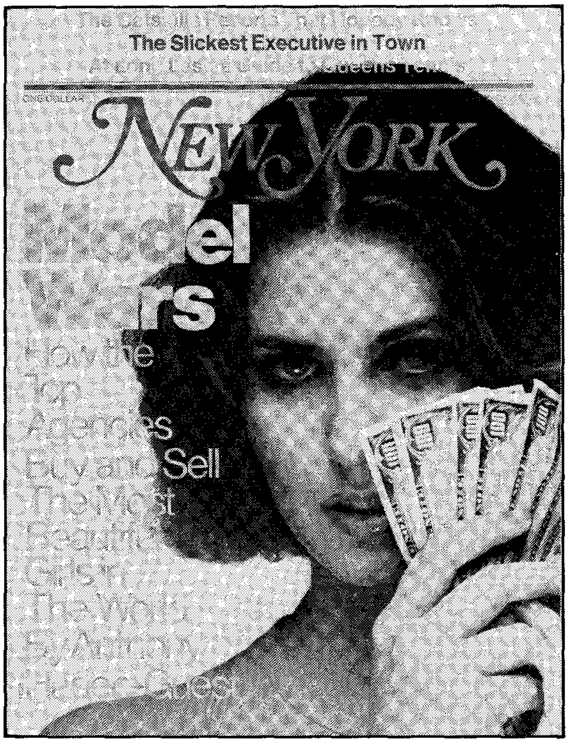
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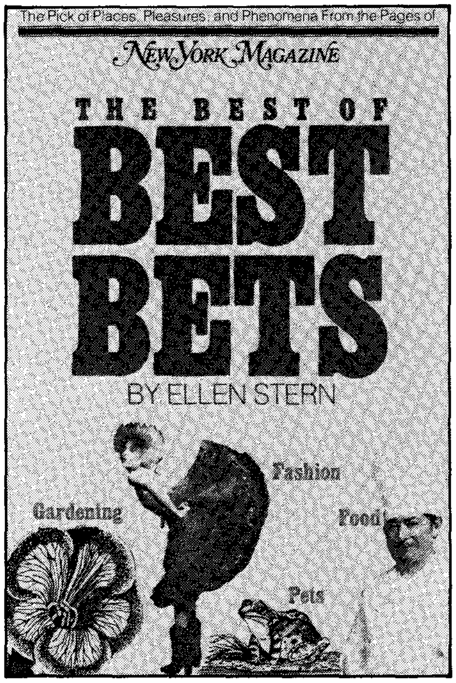
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DIM QUIXOTE

"...There is more inspirational optimism in *Man of La Mancha* than in the collected sermons of Dr. Norman Vincent Peale..."

To death and taxes, we may now add a third, similarly unpleasant, certainty: revivals of **Man of La Mancha.** Twice before I've been faced with the unsavory task of pointing out that this show is an equal insult to Cervantes, the American musical theater, and humanity (once in this column: July 10, 1972, "To Reach the Unreachable Low"), but the wretched thing, like the unslayable beast in Robert Graves's "Saint," keeps crawling back from the grave, "wormy from rump to snout."

I surely don't need to tell you again that what we have here is the unparalleled impudence of Dale Wasserman's book, which rewrites *Don Quixote* on a comic-book level, making the subtle obvious, the ambiguous mindlessly single-minded, the wryly disillusioned heartwarmingly tear-jerking, and, by changing the plot, a masterpiece a piece of mud. And do I need to remind you that Joe Darion's lyrics are from somewhere halfway up the Parnassus of Edgar Guest and Rod McKuen? As for the music by Mitch Leigh, whereas most musicians compose at the piano, Mr. Leigh, it would seem, composes at the rattle. The tuneless tunes are ground out with merciless monotony, by the yard, almost every one of them having its own **Doppelgänger** in the score. The dances by the late Jack Cole are no longer credited in the program, even though they look pretty unchanged to my eyes, and continue to be mildly effective and rather tasteless.

On the credit side, there is still Howard Bay's stripped but effective scenery, even if the big stairway looks less exciting at the Palace Theater than it has looked on other stages. The Bay–Patton Campbell costumes are, again, serviceable, and Albert Marre's staging is still skillful, except that Aldonza now seems very frequently to linger, cut off at the waist by a trapdoor and looking like a basket case. Inasmuch as Emily Yancy, the Aldonza, is one of its few genuine assets, the production cannot afford to keep halving her. But even Miss Yancy, who is beautiful and can act and dance very persuasively, seemed to be having trouble with her voice in the first half of the show: It sounded split in two, with the halves gradually coming closer together as the evening progressed, until, at last, it became resonantly whole, with just a slight, sexy crack in it. She would have been genuinely stirring if only she had not elected—or been directed—to try for a Spanish accent, which sounded particularly unconvincing next to the authentic one of Tony Martinez, the Puerto Rican performer who makes an acceptable, though vocally thin, Sancho.

Richard Kiley is back in the dual role of Cervantes and Don Quixote, and again performs it with his nice blend of pathos and brio. I just wish that playing a few Britishers in between his Hispanic engagements had not encouraged Mr. Kiley to develop a spurious English accent, which, in the context, sounds downright quixotic. Often, too, Kiley, despite basically good diction, runs his lines together in a way to make them incomprehensible. It is as if having played the part so many times he sometimes simply sets his jaws on automatic, on which occasions the words emerge somewhat askew, as if spoken by a robot. The supporting cast is dim, although Bob Wright's Innkeeper has the right gruff bonhomie.

But no incidental virtues can make up for that book and score. When the feeble-to-ghastly little quasi-musical *Children of Adam* opened recently, my colleague Alan Rich remarked that it must have been secretly perpetrated by Mitch Leigh, to make his upcoming revival of *Man of La Mancha* sound good by comparison. In retrospect, though, it is the banal blatancies of *Children of Adam* that sound more digestible than *La Mancha.* Ah, you say, but why then has *La Mancha* been such a hit over the years? Why have the great unwashed, from here to the antipodes, clasped it to their bosoms as fervently as if it were a bar of much needed soap?

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As for me, I am getting ready for the revival of *Man of La Mancha* in the year 2001. Richard Kiley, starring once again, and mouthing the lyrics to a tape of one of his former renditions, will continue to delight an audience of spry nonagenarians who will evaluate this vis-à-vis the six or seven previous revivals. The two front rows of the mezzanine will be reserved gratis for the now grown-up children conceived during various performances of *La Mancha*, this being the show that initiated the detestable practice of no intermissions, since eagerly espoused by all entertainments requiring a captive audience. There will be heated discussions among the exiting first-nighters about whether or not Kiley's handling of his wheelchair has improved since the 1998 revival, and whether or not the Papuan accent of the current Sancho Panza is as effective as the Yiddish overtones of the original Sancho, Irving Jacobson. A few old-timers among the departing spectators will be rushed off to the hospital, their flawless humming of some of Mitch Leigh's tunes being mistaken for a death rattle. ▬

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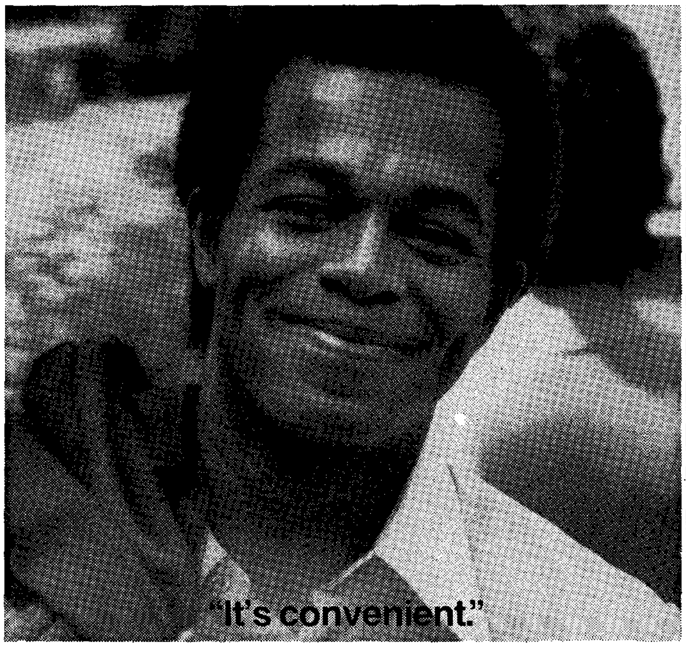
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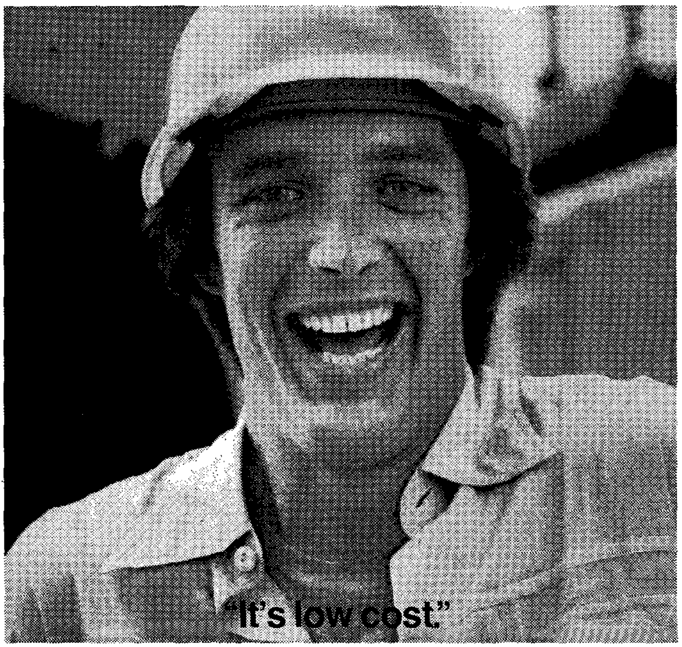
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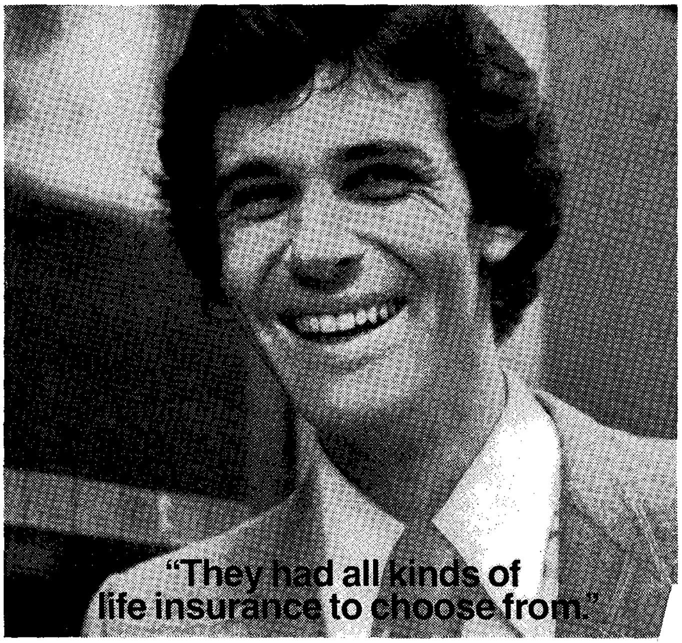
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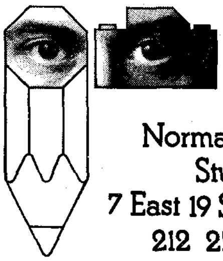

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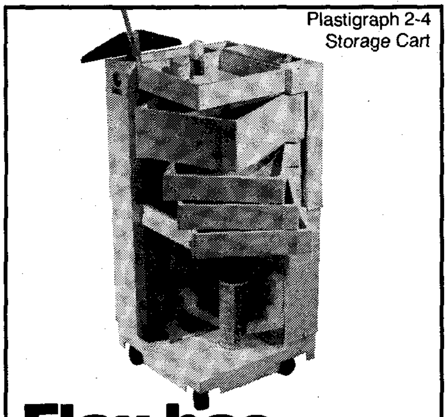
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St. Michel Leathers grand opening sale. All sheepskins (short 3/4, and full length, models) are now offered at incredible low pre-season prices. Men's and Women's sheepskin coats for as little as $129 and $139. With locations in Manhattan, Englewood, and White Plains. You're buying direct from the largest sheepskin manufacturer, with the most extensive selection on the East Coast. This special *offer is good for a limited time only. Open 7 days.* Master Charge & Visa accepted. (212) 689-7882.

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and other hidden away goodies - and we will create a smashingly original necklace that suits your life style - Do try us-we're innovative, inexpensive and intelligent about these things.

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PRICES SHEARED TO A FRACTION OF WINTER PRICES!

Buy now and take advantage of our incredibly low pre-season prices. Sheepskin is the most wanted coat of the season. It caused a sensation last winter in below zero weather. It's warm yet light, sturdy and durable, and great looking on guys and gals. And we've got 'em, beauties! If you're hard to fit no problem, we're the factory, we customize from sizes 4 to 52. Charge it now and save! BankAmericard and Mastercharge Honored. Open 6 Days. Call outlet nearest you for hours.

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L.I.	**186 Merrick Rd., Merrick 516 623-4600** ***(½ mi. east of Meadowbrook Pkwy.)***
Bklyn.	**788 E. 31 St. (cor. Ave. H & Flatbush) 212 258-0828**
Chicago	**316 N. Michigan Ave., 3rd Fl. 312 782-3453**

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APARTMENTS AVAILABLE FOR RENT

Berkshire Hills—Two bedroom, furnished apartment, separate wing, private pond, near Tanglewood, secluded farm, yearly rental. (413) 269-4233.

The ultimate in fine taste—Decorator's spacious 5 room apartment on high floor. Fully furnished. Only personal effects needed. Living room, formal dining room, large bedroom, kitchen, breakfast room, fabriced walls, stereo thruout, special lighting, fully air conditioned, much more. Marvelous for entertaining. Serviced building. Sublet 1 year, option to renew. $1,500 month. By appointment (212) 362-4600.

APARTMENT WANTED

Apartment 4 weeks a year near 52nd/6th. Robert Horn, 8143 Maryland, St. Louis, Missouri.

French Journalist seeks to exchange or rent studio or 1 bedroom apartment for October. Write: Beau Fils, 1 Rue Des Volontaires, 75015 Paris.

Realiable person wants large one bedroom, working fireplace, good light. Call days 684-3173.

APARTMENTS TO SHARE

Apartment Sharing for Particular People—Call LESLIE HARPER, LTD., 794-9494. Careful Screening, Interviews, Brochure. 127 East 69th Street, NY 10021.

BUSINESS OPPORTUNITIES

Store For Lease—Lexington Avenue (71st-72nd). Good lease, low rent. 744-7780.

HOUSES AVAILABLE FOR SALE/RENT

Connecticut - Free Monthly Brochure—Southern Fairfield County - Homes, Property, Descriptions, Photos. T.C.A., 364 Fairfield Avenue, Stamford, Connecticut 06902.

Moving to NYC? For Family Living see Staten Island homes. MARGE YOUNG, REALTOR, (212) 356-6200.

Westhampton Beach—Lovely Cape Cod. Excellent condition. Beautiful acre. 3 bedrooms, 2 baths, fireplace, full basement. Garage. Minutes to beach, town, tennis. $69,500. (212) 350-2137, 9-5; Weekends (516) 288-2653.

Southern Vermont Chalet—Beautiful view. Near Stratton, Mount Snow. 5 bedrooms, 2 apartments (212) 765-3530.

Centerport—Unique 1795 restored Barn & 2 bedroom guest or income house. Peaceful pond setting. 4 fireplaces, beamed ceiling, beach & mooring. BURR REALTY, (516) 261-6800.

Teaneck Open House—October 2nd. Unusual Contemporary, 4 bedroom bi-level, clerestory windows, deck, two fireplaces, over 1 acre woods and brook, subdividable. Many custom features. $94,000. (201) 833-1053.

Sag Harbor—Charming, old restored Victorian. Sacrifice $49,500. (516) 725-3756; (212) 249-7973.

LAND AVAILABLE

Southern Berkshires—6 acres. Lightly wooded, stone fences, deeded, lake rights, 15 minutes Tanglewood. $21,000. Owner evenings, (212) 751-6751.

Owner offering pretty 2 - 5 acre rural lots in Hudson Valley, 70 minutes G.W. Bridge... Peter Bienstock, (914) 895-2987 Friday - Sunday.

Southern Vermont—100 acres or part. Breathtaking views, streams. $400 acre. (212) 291-9786.

WINTER RENTALS

Stratton - Magic - Timberridge: 4 bedrooms, new bath, sleeps 12, new kitchen with dishwasher, garage, plowing and firewood, utilities included. November to March $3,000. Thanksgiving Weekend $250. Weekend rentals $150. Days (203) 322-3445; Nights 1-203-226-5262.

Northfield, Vermont—Turn-of-the-Century home for 1977-78 Ski Season. 5 minutes to local downhill and cross country skiing, ½ hour to Sugarbush & Stowe. 3½ bedrooms, fireplace. (212) 269-3700, x713.

Northwest Connecticut in storybook New England countryside. 2 hours NYC. Charming 3 bedroom house filled with antiques and huge fully equipped country kitchen. Near skiing, stables and antiques. $300 month. November-April. Weekdays YU 6-4600, x218; Weekends (203) 435-9183.

COUNTRY HOMES/FARMS

Lenox, Massachusetts—"The Mount", Edith Wharton's home, national landmark. 15 bedrooms, 60 acres, zoned for Inn, near Tanglewood, needs work. $250,000 (413) 637-2000.

Log Cabin 24 x 16—8' porch, 22 acres, 320' well, electric, fireplace, phone. Will carry mortgage. Northern Catskills (212) 595-6783. P.O. Box 584, N.Y., N.Y. 10023.

West Stockbridge, Massachusetts—Restored old farmhouse on 2½ scenic acres with barn. Must sell. Sacrifice $39,500. (212) 249-7973; (413) 298-3750.

TOWN & COUNTRY PROPERTIES

This is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during one year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.

Colonial, Pond and 127 Acres

Carefully restored 18th Century Colonial with 4 bedrooms, 2 baths, modern kitchen. Guest house. Substantial frontage on town dirt road. Privacy and views. Low Taxes. Asking $130,000. Send for brochure.

WHEELER & TAYLOR
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LAKE MOHAWK

The bright modernist! Clean-lined and redwood-clad it is beautifully situated on the lakeshore of Mohawk. Great expanses of glass, two story foyer, floating stair, conversation pit, fireplace, three decks. It is all here! $130,000

CORNELL COMPANY REALTORS
Sparta, N.J. (201) 729-2141

LITCHFIELD, CONN.

Historic town, fox hunting, miles of trails. Immaculate and gracious home on 20 acres, heated pool, stables, pastures. Great privacy. Every modern convenience. $240,000.

Owner

Days	Evenings
(203) 482-7651	(203) 567-5771

NOTHING LIKE IT IN NYC

3 new inter-connected buildings in Chelsea consisting of 2 luxury apartments (duplex & triplex) plus 3 car garage plus 3,000 sq. ft. of commercial/office space. Many custom features including fireplaces, terraces, sauna, bar, etc. Must be seen to be believed. $475,000.(212) 243-6080 (M-F).

NORTHAVEN - POOL

Completely renovated 3 bedroom, 2 bath, 2 fireplace, charming homestead on 4 landscaped acres with 20 x 40 pool, pool house and guest house/income cottage. $250,000. 5/15/78 thru 9/30/78 $13,500.

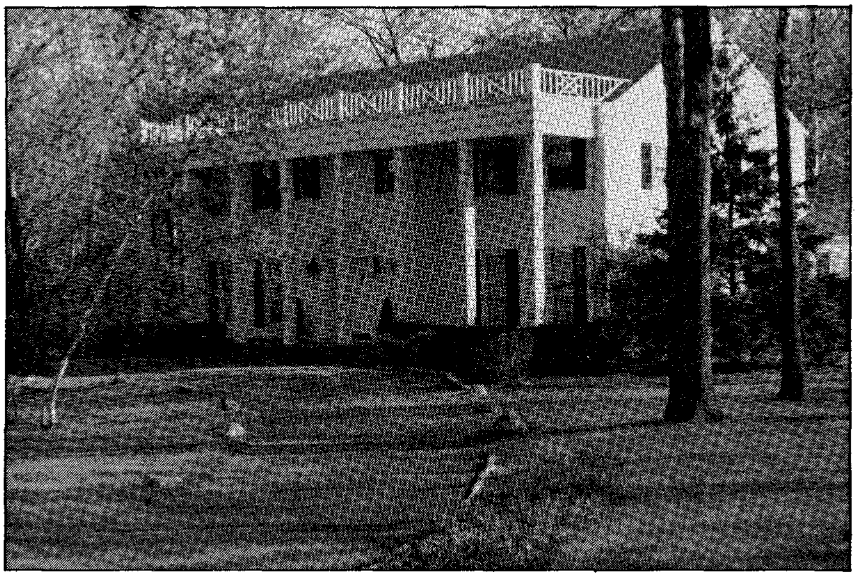
2 WATERFRONT ACRES

Southwestern exposure 175' sandy beach on Noyac Bay. $65,000.

HARPOON REALTY LTD.
(516) 725-2252
Madison and Harrison Sts. Sag Harbor

MAGNIFICENT COUNTRY ESTATE

12 rooms, 5 beautifully landscaped acres including pool, adjoins golf course, located in southeastern N.H. (overlooking Conn. River Valley). 4 hrs. from NYC, 2 hrs. from Boston, under 1 hr. to major ski areas. Asking $150,000. (603) 756-3336.



"Tara" in Tenafly

You will not find a more idyllic setting than this breathtaking southern colonial gem nestled in its 1-2/3 acre wooded park - and only 5 minutes from the Geo. Wash. Bridge! Custom built in 1961, very large rooms surround a circular hall with winding staircase. 5 bedrooms, 4 baths. Must be seen. $375,000. 29% down. (201) 567-6773 or (201) 438-5600.

Pad for a Potentate

or

Elegance for an Embassy

Under One Million

Marie Kaiser 688-8700

WILLIAM B. MAY CO.

GREENWICH, CONNECTICUT

Centrally air-conditioned home on 2 private mid-country acres. Gracious Living Room with fireplace opening to terrace, formal Dining Room, panelled Library, large screened porch, 3 double Bedrooms, 2½ Baths on one level. Intriguing *room with Paris murals at ground level below.*

NEWHALL & OGILVY

(203) 869-8100

Elegance in the Woods: On a brilliantly landscaped (for low maintenance) hillock: this light-filled retreat. Soaring living room with huge fireplace, 4 bedrooms, 3 baths. Heated pool. Wallpapered with professional taste. Serene and exciting. A wonderful place to relax or entertain. Try $155,000. Talk *to* **Tina S. Fredericks, Realty, East Hampton, N.Y., (516) 324-4418.**

WOODSTOCK, N.Y.

Modern Contemporary in the woods on 5 acres. *Cathedral ceilings, 3 bedrooms, 2 full baths, stone* fireplace, laundry room, attic, 2 huge decks, fully equipped kitchen. Move-in condition. Only $69,900.

(212) 873-8010 or (914) 679-8192.

NORMANDY CAPE

Lovely setting for this prime home in Palisades, N.Y. *Living and dining rooms on separate levels,* 3-4 bedrooms, 2½ baths, country kitchen, large deck, 2 fireplaces, on wooded ¾ acre. 10 minutes to G.W. Bridge. $99,500.

LYDECKER AGENCY

NYACK (914) 358-3700

CATSKILL DELIGHT

4 secluded acres with splendid distant views surround classic, beautifully restored, centrally heated, 19th Century Farmhouse. 4 bedrooms, 2 new tile baths, huge beamed ceiling Living Room, *Library with brick Fireplace. Large, well* appointed Country Kitchen. Fieldstone terraced Garden and Apple Orchard, ¼ acre spring fed pond. Proud weathered Barn with hay loft. Immense charm. Near Andes, N.Y. $39,500 for quick sale.

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SCARSDALE

Picture yourself driving down circular driveway leading to impressive cut stone & handsplit cedar abode. Large entrance foyer, gracious Living Room, Library with planked & dowelled floor, Dining Room, heated Florida room, 3 family bedrooms, plus 2 additional bedrooms, all purpose *room with cathedral ceiling, panneled family* room, 3 baths, 2 powder rooms. Co-agent. $197,500.

HEATHCOTE CORNERS REALTY

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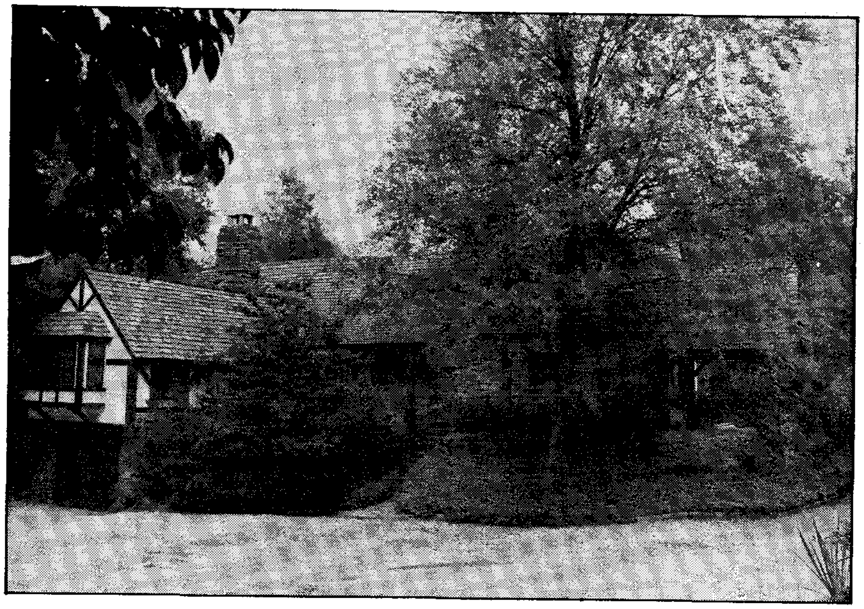
Scarsdale, N.Y.
(914) 472-9150

Country Manor House overlooking rolling hills of Sussex County. Nine bedroom estate magnificently placed at the end of a deep set circle drive. 6,000 sq. ft. of living space, 6 fireplaces. Five acres of landscaped grounds. 53' heated pool, cabana (dressing rooms, kitchen, screened eating area). Use Rt. 80 approximately 1½ hours to Manhattan. $225,000.

ZAMOS REAL ESTATE

Newton, N.J. Rt. 206

(201) 383-4554



SUSSEX COUNTY, N.J.

A MOST EXQUISITE STONE & STUCCO FRENCH NORMAN HOME

Very secluded on 5 perfectly landscaped acres featuring a small pond with Japanese Footbridge and Waterfalls and 20' x 40' heated in-ground pool. Expertly decorated and beautifully maintained, this home features one-of-a-kind leaded stain glass windows, imported tile floors and beamed cathedral ceilings. Truly *the House of your Dreams!* Brochure on request.

$175,000

LONTOS REALTY, Realtor

220 Spring St.
Newton, N.J.
(201) 383-6620

CATSKILL MOUNTAINS

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Spacious - 19th Century, 9 bedroom Lodge on 30 acres!!! $88,000.
Turn of Century - CEDARSHAKE LODGE. 5 fireplaces, 4½ acres. Only the sensitive will appreciate. $48,000.
500 Acre Twin dairy farms. 1 with landmark stone house. $220,000.

REDMOND AGENCY

Route 28, Arkville, N.Y. 12406.
(914) 586-2696
Closed Sundays

SOUTHAMPTON ON-THE-BAY

Custom-built homes in private shorefront community with its own tennis courts and private beach front on Little Peconic Bay. Prices on selected homesites for 8-room, 2-bath house start at $7,200 down, $71,900 complete. Monthly payments are $470.20, with only 7¾% interest, 30 year terms for qualified buyers.

Other even larger houses begin at $82,900 and $92,900 (10% down). All models architect-designed for sense of spaciousness, privacy. Feature energy-saving... functional construction. Maintenance-free exterior, natural landscaping... large lots with trees you can sit under.

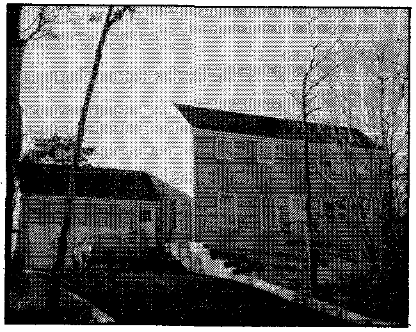
Houses now being constructed to order—first bought first built. Act now for next season occupancy. Call (516) 283-6622 for appointment to view and directions to property.

WHALEBONE LANDING

Noyac Road, Southampton, N.Y.

CANADA - QUEBEC
Laurentians - Mt. Tremblant Area

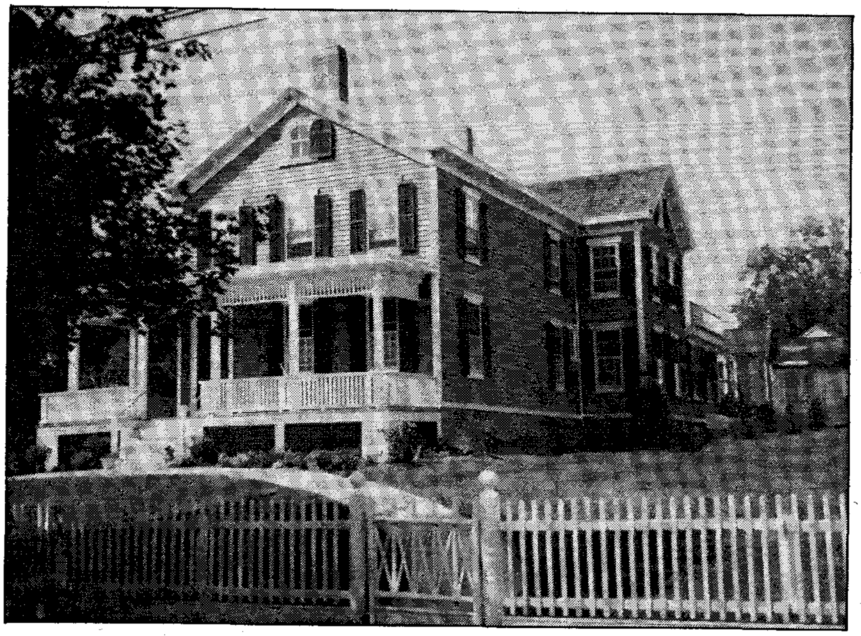
Year-round and vacation (ski, fish, hunt, boat, swim) GEM. 175 acres lakefront, Laurentian property only 70 miles Montreal (75 min. from Dorval And 45 min. Mirabel airports). 750' on sparkling unpolluted 5 mile lake, open fields, wooded hills, superb vistas. 4 bedrooms, fully winterized main house on lakeside promontory, guest cottage, roomy farmhouse, stable, barns, etc. $125,000 Can. Terms possible. (819) 687-3009



WATER MILL: Let your imagination soar across the open fields that the Hamptons still offer. This eminent home, on a wooded knoll offers 4 bedrooms, 3 baths with all amenities, including air conditioning. $90,000.

CLEM RYAN, Real Estate

Water Mill, N.Y.
(516) 726-9580



SOUTHAMPTON VILLAGE

1875 Victorian House on carefully landscaped 1.6 acre knoll. Restored to perfection, 3 fireplaces, wide plank floors, large cheerful eat-in kitchen with terrace and arbor, 3-car garage. Second floor is designed to work as a separate 6 room luxury apartment or as part of the main house. $130,000.

Agawam Realty Ltd.

Southampton, N.Y.
(516) 283-9200

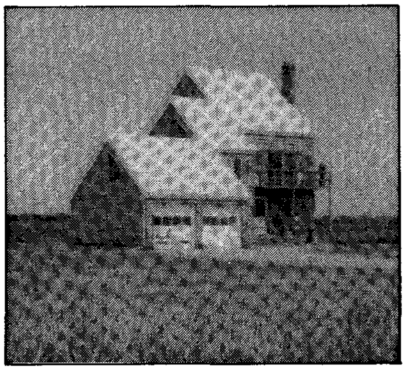
Paris, France

Businessman's "Pied-a-terre" ten minutes from Champs Elysee.

Charming apartment across "Bois de Boulogne" with terrace on private garden—living room with bedroom area, separate kitchen and bathroom—modern building with doorman. Private garage included. No taxes. Asking $68,000.

CUSHMAN & WAKEFIELD

Telephone: (212) 983-3350



SAGAPONACK, L.I.

Watch the ships in the morning and the sunsets at night from your own country retreat on 1½ acres. $130,000

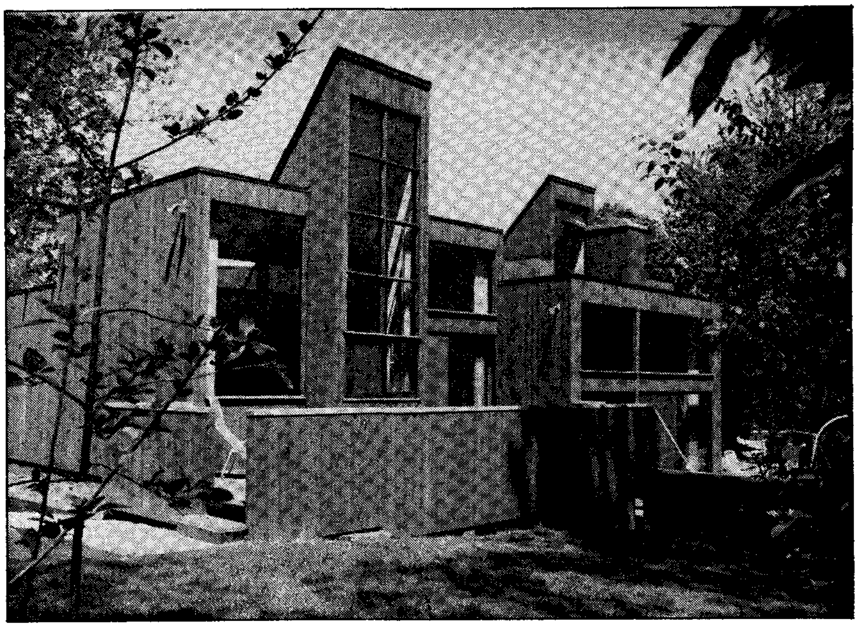
JACK DOUGLAS REALTY, INC.
Bridgehampton, N.Y.
(516) 537-3272

1775 COUNTRY INN SOUTHERN BERKSHIRES

CANDLES IN THE WINDOWS AND FIRES IN THE HEARTHS. It is Everything an early colonial New England Inn should be. Completely restored and in full operation year round. Can accommodate over fifty overnight guests providing all with private bath, showers and air conditioning when its needed. Regulation all weather tennis courts, heated pool and gardens. Pub lounge, two large dining rooms with complete and modern kitchen to serve over one hundred fifty hungry and thirsty guests. The Inn is the center of activity of this historic village near several major skiing areas, Tanglewood, summer theaters, museums, private schools and colleges. Long established for the place to go for privacy, casual business/professional meetings and quiet seminars. The present Innkeepers are proud of their success (annual vol. in excess of $200,000.) Acreage for expansion included. Being sold completely furnished - ready to operate for $425,000. with liberal long term financing available. CALL ANYTIME -

Irving Price, President
HUDSON MICHAEL REALTY, INC.
554 Warren Street, Hudson, New York 12534

(518) 828-1534



ARMONK, N.Y. Round Hill Area

LAKEFRONT

A very special designed Contemporary on 2¾ acres with angles, skylites, huge window walls, decks and dramatic views of woodlands and lake. $297,500

AN EXCLUSIVE FROM THE
Baker & Demer
COLLECTION OF FINE HOMES
Heritage Square, Armonk, N.Y. 10504
(914) 273-9505

DUTCH COLONIAL

Clear river view on charming dead-end street, ½ block from River. 4 Bedrooms, 2½ Baths, new Country Kitchen, large private yard. South Nyack, $69,900.

Wright Bros.

(914) 358-3050

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Historic playhouse designed by Stanford White. 420 seat theatre. Licensed bar. Permit for restaurant. Two apartments, duplex house, gallery and shop space. 1½ hr. NYC. $195,000. Rental considered. Weekends - By appointment only. (212) 759-3269 Evenings.

BRONXVILLE VILLAGE

Modern one-story brick residence. Fireplace in large Living Room, large Dining Room, entrance hall, family room, 3 bedrooms, two tiled baths, secluded patio, eat-in kitchen, two-car garage, two-zone heating and air conditioning. All electrical appliances, easy maintenance. Walk to schools and station. Principals only, $112,500. (914) 779-8410.

Westchester-Briarcliff $149,000

Exciting contemporary styling. Large kitchen w/ fireplace, stunning Master Suite including Sauna, 4 additional Bedrooms, 3 Baths, large Family Room, central A/C PLUS gorgeous grounds & Pool, Cabana, BBQ and entertainment area.

ROBERT MORIN COUNTRY HOMES
(914) 941-0943 or 762-0800

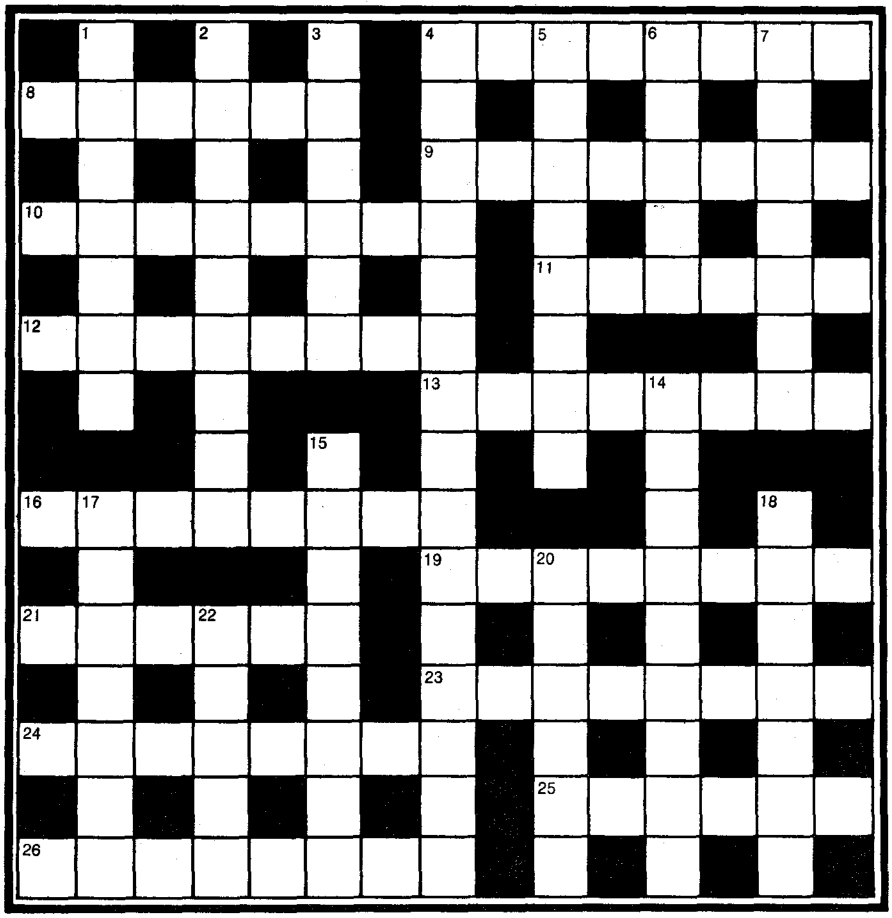
Southern Massachusetts - N.Y. Border 13 acres - Great Barrington

Virgin hemlock and pine surveyed on private drive. Border state forest. Walk to lake. $13,700. 15 year terms. 25% down.

Owner, (212) 580-8984

WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



Solution to last issue's puzzle:

A	L	B	E	R	T	H	A	L	L	■	■	■	■	D
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E	■	S	■	A	■	■	C	■	■	U	■	R	■	G
A	C	T	O	F	F	R	I	E	N	D	S	H	I	P
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S	■	■	■	■	S	W	E	E	T	T	O	O	T	H

Clues

ACROSS

4 Bird indeed not going anywhere! (8)

8 It's hard to endure always going in two different directions. (6)

9 Those in charge of the very best kind of band? (3, 5)

10 Witty retort about member with duplicate key! (8)

11 Was still finding one's way in the grass? (6)

12 Superintendent we might have to look up to? (8)

13 Sad writer gets a lie all wrong. (8)

16 Displays in lodges a tough little answer perhaps. (5, 3)

19 SOS often gets muddled up forthwith. (8)

21 Out of luscious mud gets soil! (6)

23 Justice for a pretty head! (8)

24 Put fish back this way? (8)

25 G-man, as it were? (6)

26 Means to see the crew about an agreement. (8)

DOWN

1 Substitute book? (7)

2 Putting to rights concerning a parliamentary activity. (9)

3 Steamer? (6)

4 That off-putting nuclear purport? (9, 6)

5 Writer coming in with a bang? (8)

6 I'd return title to the Welshman. (5)

7 Particular times for teasers? (7)

14 Unidentified fashionable company got in trouble. (9)

15 Protecting the bay with a band. (8)

17 Store of weapons our troops surround. (7)

18 Article I spawn with distinctive flavour. (7)

20 Particular seat for a journey, but do return! (6)

22 Take tea in studies and suffer depressions! (5)

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Art smarts—A lost lease is your gain as this gallery is forced to fit three floors of art into one. This means that original pieces by living American artists, many from New York, are reduced now from 20 to 50 percent. Most of the bronze, stone, and marble pieces are apartment-size, some even table-size, and artworks for the wall range from tiny to huge. Examples: a wood assemblage, was $500, now $250; unframed Santiago exhibition poster, was $30, now $20; small standing bronze mother and child, was $1,800, now $1,000; *Katsura* abstract oil on canvas, was $750, now $550; 4-by-6-ft. acrylic on canvas, was $1,400, now $800; hundreds more in every medium and many price ranges. Checks accepted; no credit cards; all sales final; delivery arranged (additional). *Environment Gallery, 205 East 60th St. (MU 8-5880); Mon.–Fri. 11 a.m.–7 p.m., Sat. till 6 p.m., Sun. 2–6 p.m.; thru 9/30.*

Spondees and trochees—The Poetry Center at the 92nd St. "Y" (on Lexington Ave.) is offering a bargain membership for a full year. For $25, you are entitled to attend more than 25 events—readings, lectures, etc. Single tickets to those same events would cost over $90. The first event is 10/6 and features Irene Worth reading the sonnets of Shakespeare. Others scheduled will be Lillian Hellman, Arthur Miller, Elizabeth Bishop, Bernard Malamud, Grace Paley, May Sarton, John Cheever, Joseph Wiseman, and many others. *Call 427-6000, ext. 711 or 722, for information on membership and a complete list of the events.*

Not run of the mill—Here are beautiful fabrics (typically for men's suits and jackets) that women will love, given this year's styles. These wool merchants are wholesale only but are opening their showroom doors to the public for the first time, offering one quarter to one half off their prices: 100 percent Scottish cashmeres in "melting" plaids, checks, stripes, were $70 a yd., now $35; 50 percent cashmere/ 50 percent wool worsted, was $50 a yd., now $25; many Scottish wools for sport coats in checks, plaids, small weaves, were $30 a yd., now $17.50; wool-and-poly blends in stripes, herringbones, and solids, were $25 a yd., now $15; gabardines are reduced from $35 a yd. to $17.50; a variety of worsted suitings, now $15 a yd., and end-of-the-bolt pieces of a few yards at $10–$30 the piece. Checks accepted; no credit cards; all sales final. *Haft & Co., Ltd., 160 Madison Ave. between 32nd and 33rd sts. (725-8625); Mon.–Fri. 9 a.m.–5 p.m., Sat. by appt.; thru 10/26.*

Send suggestions for Sales & Bargains to Leonore Fleischer, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

Made to measure—For all you tailored men, Murray Bittman will take your fabric and make you a jacket or suit at a limited-time reduction. A two-piece suit, made to measure with unlimited fittings, is usually $200, now $180; completely hand-tailored by one man, usually $325, now $275. A jacket, made to measure, was $150, now $135; hand-tailored, was $250, now $225. Master Charge, Visa, checks accepted. *Murray Bittman, Inc., 19 East 41st St. (MU 7-9070); Mon.–Fri. 9 a.m.–5:30 p.m., Sat. by appt.; thru 10/31.*

Bold as brass—Brass tables with glass tops are on sale here and are cheaper yet if you buy them knocked down (glass not included) and assemble them yourself (all you need is a soft cloth and some pliers). The sale includes two styles, "Epoch," which has a massive look, and "Modern Victorian," which is more feminine, with braiding. Every table carries a lifetime service warranty. Cocktail tables in Epoch (for 24-by-48-in. or 36-by-36-in. tops), were $485, on sale at $365, and knocked down, ready to assemble, $225; in Modern Victorian they were $595, now $495, knocked down $295; Epoch end tables (for 24-by-24-in. glass), were $435, now $355, knocked down $205; in Modern Victorian they were $535, now $445, knocked down $265. All tables made to order; delivery (additional), 4–6 weeks. Master Charge, Visa, checks accepted. *A Parable's Tail, 172 Ninth Ave. between 20th and 21st sts. (255-1457); Tues., Wed., Fri., Sat. 10 a.m.–6 p.m., Thurs. till 9 p.m., Sun. noon–6 p.m.; thru 10/11.*

Book fare—The Hudson Guild, one of the oldest and largest neighborhood houses in America, is holding its fourth annual book festival; thousands of new, nearly new, used, and rare books, both hardcover and paperback, will be sold for 25 cents and up, most priced under a dollar. Records are on sale as well. Preview night, 9/29, 5–8 P.M., when the knowledgeable dealers show up, there is an admission price of $2 and all books are *double* the marked price. But Fri., Sat., and Sun. there is no admission, and on the last day of the sale, 10/2, books will be *half* the marked price. A silent auction of books of special interest will be held throughout, with bids opened and read on Sun. at 4 P.M. Checks accepted; no credit cards. *The Hudson Guild Book Festival, 441 West 26th St. (760-9813); Thurs. 5–8 p.m., Fri. and Sat. 1–8 p.m., Sun. 1–5 p.m.; 9/29–10/2.*

Moving sale—This gallery, which sells signed original art jewelry, is moving up Fifth Ave. and is having a whopping clearance in its present quarters, with reductions of 20–60 percent. All pieces are one or few of a kind, all are dramatically striking, and there are many things to select from for both men and women. A few examples: Natalini ivory-inlaid 14K gold necklace, was $550, now $385; man's sterling-and-jasper ring, was $78, now $46.80; Margaret Laws repoussé necklace of silver, abalone, and enamel, was $150, sold as is $60; Lloyd silver-and-lapis cuff bracelet, was $180, now $72; hand-forged 14K gold money clip, was $350, now $210; 14K gold pillbox/ pendant, was $300, now $150; also rings, earrings, pins, etc., and many silver pieces, now $15–$50. Master Charge, Visa, checks accepted; all sales final. *Aaron Faber Gallery, 578 Fifth Ave. at 47th St., mezzanine (575-8035); Mon.–Sat. 10 a.m.–5:30 p.m.; thru 10/ 15.*

Thrifty—United Cerebral Palsy of NYC is reopening its newly decorated, newly expanded thrift shop to sell furniture, furs, clothing, bric-a-brac, antiques, jewelry, etc., at bargain prices. They're giving extra discounts thru 10/30. Purchases of $5–$25 get 5 percent off; $25–$100, 10 percent off; $100–$250, 15 percent off; $250–$500, 20 percent; and above $500, 25 percent. Cash-and-carry; checks accepted as deposits only; delivery arranged (additional). In eleven years, the store has raised more than $500,000 to help support all of the therapeutic, educational, and recreational programs of United Cerebral Palsy. *United Cerebral Palsy Thrift Shop, 175 East 83rd St. (734-7746); Mon.–Sat. 10 a.m.–5 p.m.*

American Journal/Thomas Hauser

THE CRANK-CALL CAPER

"...'Great! All I need is a suspect. Do you have a profile of an anonymous telephone caller?' I ask Ruesch.'You,' Ruesch answers..."

For the past 21 months, I have been plagued by an anonymous telephone caller. Every night between the hours of seven and eleven, the telephone rings. As soon as I pick up the receiver and say "Hello," the caller hangs up. I get these calls several times a night. On weekends, I receive them in the morning as well. All totaled, I have received over 1,000 anonymous calls. That's a lot of message units.

At first, the calls did little more than pique my curiosity. However, I soon became bored with my faceless intruder and decided to report the calls to the Annoyance Call Bureau of the New York Telephone Company.

It wasn't easy. The bureau has an unlisted telephone number. I had to leave my name and number with a business-office operator, and someone from the bureau called me back 48 hours later. Examination of my complaint revealed that, short of changing my number, there was nothing they could do for me. Being a stubborn sort, I declined. Recently, though, as my caller's second anniversary neared, I took my problem back to Ma Bell.

Gus Ruesch is the manager of New York Telephone's twenty-person Annoyance Call Bureau for all of New York State below Poughkeepsie. As I explain my situation, he listens intently and then advises a cure: "Most anonymous callers are easily discouraged. Just hang up on them and they'll go away. In fact," Ruesch adds, "we don't even investigate sporadic calls. It has to be an ongoing situation for us to get involved."

Fine! I have an ongoing situation, and hanging up on my caller doesn't work. What can be done?

The answer, apparently, is "not much." For 93 cents a month, I can get an unlisted number. But this is out of the question for someone like myself, who would be perpetually convinced that the bright, beautiful woman I met the other night wants to call but can't find my number.

A second defense is to live in an area that houses what the phone company calls an "electronic exchange." With an electronic exchange, New York Telephone has "an extremely good capability" for identifying the source of incoming calls. With an "electromechanical" exchange, that capability is "fair." In a "mechanical" exchange, it is practically nil. Needless to say, I have one of the few remaining mechanical exchanges in the city of New York.

But hark! A third path exists. My eyes brighten as Ruesch speaks: "If a victim provides the company with a short list of suspects, we have certain devices capable of recording all numbers dialed from the suspected phones. If our tests show that your number was dialed from one of those phones at the same time you received an anonymous call, your problem is over."

"Great! All I need is a suspect. Do you have a profile of an anonymous telephone caller?"

"You," Ruesch answers.

"Huh?"

"You . . . me . . . everybody. . ."

His voice betokens resignation. "I've seen annoyance callers ranging in age from 6 to 87. We had a mother harassing her son because she didn't like the woman he married, and a senile old lady who called for an old boyfriend at a number which hadn't been his for twenty years. Annoyance calls are made by doctors and sanitation workers, lawyers and telephone-company employees. Some callers are people with a grudge, making calls to get even. Others are lovesick puppies. Some are rich; some are poor. One person spent $300 a month on annoyance calls before we caught him. There's no set pattern."

End of profile.

In theory, annoyance calls are punishable by up to one year's imprisonment and a fine of $1,000 for each offense. In practice, penalties are seldom meted out. The Annoyance Call Bureau received 50,000 complaints last year. Fewer than 15 percent were investigated and a far smaller percentage of cases were solved.

"It's all very discouraging," I sigh. "Anonymous calls aren't your fault any more than threatening letters are the fault of the post office. Still, I wish you could do something to stop mine."

"Don't worry," Ruesch assures me. "The calls usually end on their own. . . . Of course, you do seem to have a special case."

Terrific! My mother thinks I'm special too. Better, in this case, I should be ordinary.

"Don't feel so bad," a friend told me the other night. "Your problem is nothing compared to mine."

"What's your problem?"

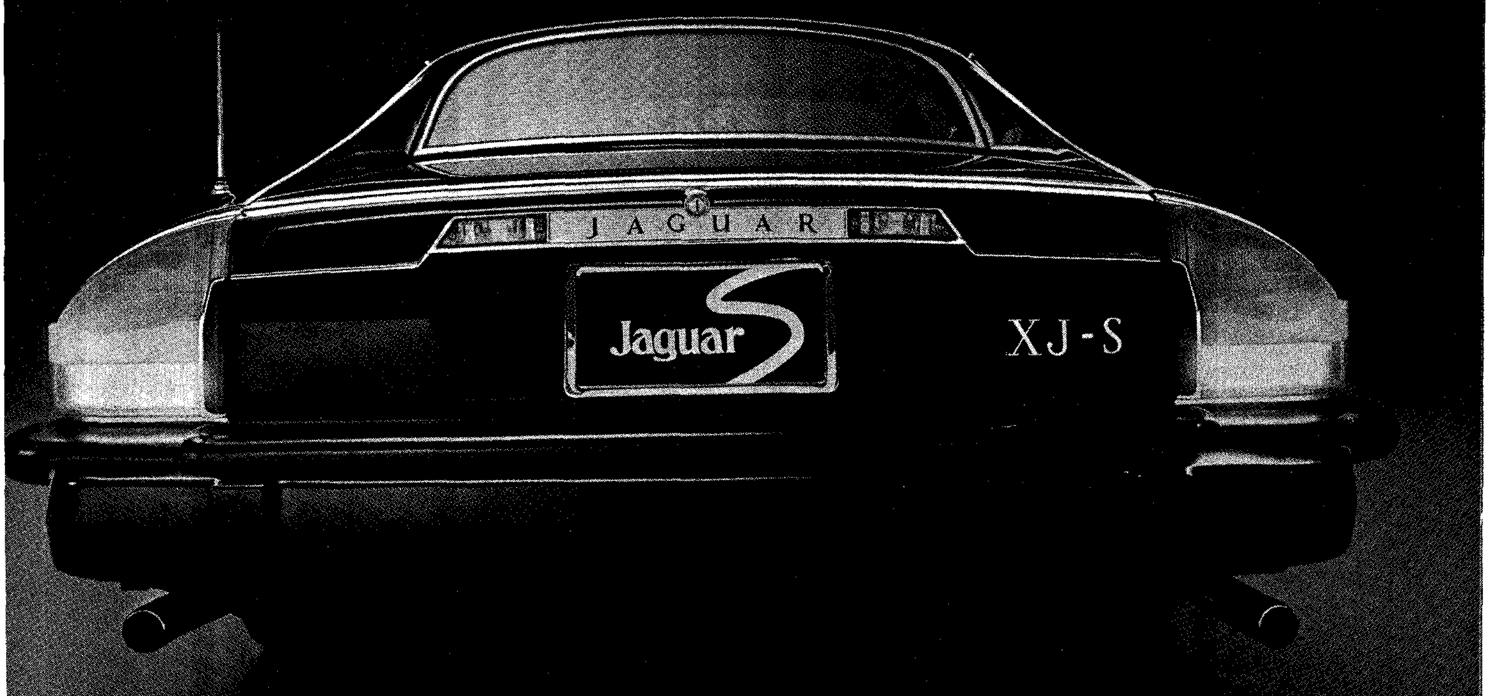
"It's over now," she confided. "Several years ago, I was plagued by calls from a man who spewed forth lewd suggestions in pretty graphic detail. Sometimes I hung up; sometimes I listened. The calls went on for almost a year until, one afternoon, something in his voice struck a responsive chord."

"Who was it?" I asked.

"My husband."

Illustrated by Gina Freschet

View from the pack.



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